

SPONSOR

For buyers of broadcast advertising

AUGUST 1947

50c • \$5.00 per year



Al Johnson do on Kraft Music Hall what he did for Crosby? (page 4)

**Radio: Employee relations aid • Breakfast Club millions
Share the audience? • Listeners "tell all" in diaries**

three barley corns
weren't good enough....



Back in England, when trade and commerce first began to lead people out of the Dark Ages, a rough unit of measurement was established by placing three barley corns in a row. This became the inch and the method served well in a time when land and goods were the only things in life that demanded some degree of accurate measurement.

But with the advent of science and industrialism, need arose for a more exact, more *dependable* means of measuring. Today, at the U. S. Bureau of Standards in Washington there is a rod of platinum-iridium alloy encased in a glass temperature-controlled cabinet. Its length is exactly one meter, unvarying, always dependable.

Dependability is an eternal goal of progress. It is equally the goal of the seven Fort Industry stations, located in seven important markets and serving 20,000,000 people. Dependability of service and results have won for them the whole-hearted favor of listeners and advertisers alike. If it's a Fort Industry station, you can bank on it.



THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.
WLOK, Lima, O. • WJBK, Detroit, Mich. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla.

"You can bank on a
Fort Industry Station"



... SPONSOR REPORTS ...

AUGUST 1947

4TH OF JULY AND HOOPERATINGS

Vulnerability of high Hooperatings to summer vacations and ideal summer weather seen in July 15 Hooper report covering period of long July 4th week end. Average nighttime rating, 4.9, was 1.8 below preceding two-week period, 6.7. Evening sets-in-use dropped from 22.1 to 17.3, downward move of 4.8 against last year's drop of 3.5. Agency and station men see this as proof positive that something must be done to check resort and auto tuners-in for accurate picture of summer listening.

-SR-

REPS TURN MANAGEMENT AIDES

Trend of station representatives toward functioning as operations consultants as well as national selling agents seen in WRVA's appointment of CBS Radio Sales. NBC Spot Sales in process of negotiating with several stations also. For some time station representatives like Katz, Blair, Petry have functioned at far higher level than sales agents and many newer reps have been sitting in on management meetings.

-SR-

CBS COMMERCIAL EMPHASIS

CBS program management shifts, which takes Ed Murrow, who worked during war years with Chairman of Board Bill Paley in London, from key operational post, seen as reemphasis on commercial programing. New program vp Hubbell Robinson is agency-trained programmer. Appointment made possible by reassignment of vp Davidson Taylor as Director of Public Affairs following decision of Edward Murrow to vacate that post. Murrow's move was made for two reasons: more money (as a newscaster he'll make at least three times what he received as CBS vp); as an air personality he'll help CBS remove stigma resulting from dropping of liberal commentators. Murrow is admittedly a liberal.

-SR-

HEADACHES: AFFILIATES AND NETS HAVE 'EM

Of 1300 AM stations in current operation in U. S. over 1100 are network affiliates. More than $\frac{1}{3}$ of latter find network links cost them money instead of making it. Some small stations pay 2 to 3 times as much in line-charges as they receive from web. Need of programing at national level in most cases justifies affiliation despite monthly red figures. At same time webs have their worries. Operations continue to be less profitable yearly, with networks largely supported by stations they own. That's what makes Mutual's job rougher than others. Mutual owns no stations.

-SR-

TV FIGURES IN TALENT CONTRACTS

More radio talent contracts are showing up with a TV clause. Generally reads, "If and when the advertiser decides to use visual broadcasting it reserves the right to the services of the con-

... SPONSOR REPORTS ... SPONSOR

tracted performer on a basis comparable with agreement covering his appearances on its radio programs." Fairly elastic, but sponsors feel they can't be more definite since they don't know at what stage in TV's development they'll want to enter medium.

-SR-

SPOT BIZ UP IN FIRST HALF 1947

Spot business in U. S. is up 12.7% for first 6 months of 1947 over same period in 1946. June business was good with automotive, ice cream, food products, cigarettes, household furnishings, soaps, cleansers, and airlines adding to their spot schedules. Analysis of spot on network-owned-and-operated stations revealed less increase than national average due to fewer spot time availabilities. Average 6-month increase for net stations was 6.5½.

-SR-

SARNOFF TO DROP RCA PRESIDENCY

David Sarnoff, Chairman of Board and President of RCA, is expected to retire from latter position between now and first 1948 stockholders' meeting. Holding move back is final selection of new president. Known to have discussed job are Niles Trammell, NBC President, and Frank Mullen and Ken Dyke, both vps of network. None of three are technical men, as is Sarnoff, but feeling within RCA is that engineering knowledge is not requisite.

-SR-

THAT SUNDAY 5-6 P. M. BATTLE

Coming season will see battle for 5-6 p. m. Sunday audience. It will find NBC with "Borden Hour" of drama battling "The Shadow" and either "Quick as a Flash" or "The Abbotts" on Mutual, No. 1 network at that hour for some time. To degree drama and mystery audiences are alike. In past each network has had own audience at that hour.

-SR-

"FAVORITE STORY" HAS 100 SPONSORS

Ziv's most expensive transcribed program, Ronald Coleman's "Favorite Story" passed 100 mark in sponsors during July. Boston department store Jordan Marsh bought it for all of New England. Cowan's high-priced package, "The Smiths of Hollywood," will start on at least 75 stations when ready to go in September. Interest in Kermit-Raymond's transcribed Eddie Bracken show also feverish with sales effort newly started.

-SR-

NEW NIELSEN RATING PITCH THIS FALL

With A. C. Nielsen back from Europe there will be renewed efforts by Nielsen organization to bring radio industry into line as underwriters of open-door NRI (Nielsen Radio Index). As yet Nielsen hasn't come up with formula that will win support that minute-by-minute listening rating deserves. Adequate sample for NRI must wait on more sponsor-station-network backing.



THIS IS THE
Harold R. Bradley
 family
 OF PICKETT,
 WISCONSIN

Lawrence and Wayne make the fourth generation of Bradleys to farm these Winnebago County, Wisconsin, acres. Each son now operates 200 acres; Harold, the father, helping both. Forty milk cows are in production and 150 laying hens. There are 300 White Rock chickens, 100 Shropshire ewes and two thoroughbred bulls. The Bradleys have 200 acres of marsh hay (about 400 bales); 30 acres in corn, 35 in oats and 45 in alfalfa. There are three children; Lawrence, 20, Wayne, 23, and Lorraine, 13.

These are folks worth knowing—the Bradleys and all the other thousands of good neighbors of ours in four Midwestern states. For 23 years, our microphones have focused on these families. We have provided the service they need, the entertainment they want. Their response is a loyalty partly measured by the million letters they write us every year—a loyalty measured, too, in the quality and intensity of results our advertisers get.



Lawrence Bradley, one of 40 Future Farmers to win our annual 3-day award trip to Chicago. He keeps careful records of flock, crops and stock



Cooking comes first with Mrs. Bradley. She is a Board of Education member and mother of three fine children. Her food cellar is always well-stocked



Harold Bradley supplements two tractors with this Percheron-Belgian team. He helps Lawrence with this 200-acres, Wayne with the other.



The Bradley home place, well-kept, clean. Electricity came a year ago, other modernization is following. An apple orchard is behind the house



Lawrence and Lorraine feed Doll, 400-pound-producing Holstein. The Bradley herd is half Holstein, half Milking Shorthorns. The barn-radio provides music, markets and news



890 kilocycles, 50,000 watts, American affiliate. Represented by John Blair and Company.

40 West 52nd

SPONSOR REPORTS	1
40 WEST 52nd	4
MR. SPONSOR: BILL RAMSEY	7
NEW AND RENEW	9
BEER	13
BREWERS ON AIR (INDEX)	16
BREAKFAST MILLIONS	18
LISTENERS TELL ALL	20
J-M'S IMPORTANT 500,000	24
INDIE PRODUCERS HAVE IDEAS	28
INDIE PROGRAM INDEX	29
SELL EMPLOYEES TOO	31
THE SINGING COMMERCIAL	34
MR. SPONSOR ASKS:	34
COMMERCIAL REVIEWS	38
TO SHARE OR NOT TO SHARE	40
BROADCAST MERCHANDISING	42
SIGNED AND UNSIGNED	43
CONTESTS AND GIVE-AWAYS	49
TV-FM-FAX	51
SPONSOR SPEAKS	52
APPLAUSE	52



Published monthly by SPONSOR PUBLICATIONS INC., Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y., Telephone: Plaza 3-6216. Chicago Office: 410 N. Michigan. Telephone: Whitehall 3540. Publication Offices: 5800 North Mervine Street, Philadelphia 41, Pa. Subscriptions: United States \$5 a year; Canada \$5.50. Single copies 50c. Printed in U. S. A. Copyright 1947: SPONSOR PUBLICATIONS INC.

President and Publisher: Norman R. Glenn, Secretary-Treasurer: Vilaine C. Glenn, Editor: Joseph M. Koehler, Associate Editors: Frank Bannister, Charles Sinclair, Art Director: Howard Wechsler, Advertising: Edwin D. Cooper, Jack E. Dube, Chicago Manager: Ray Brown, (Los Angeles) Duncan A. Scott & Co., 445 S. Hill St.; (San Francisco) Duncan A. Scott & Co., Mills Bldg. Circulation Manager: Milton Kaye.

COVER PICTURE: Al Jolson was responsible for Bing Crosby's peak rating last season. Will he top it for Kraft Music Hall? Jolson's Cantor will pay him a few guest visits this fall.

EMPHASIS ON PROGRAMING

I sincerely believe that your publication is definitely one of the best in the entire field. I say this particularly with the thought in mind that SPONSOR devotes a considerable amount of thought and attention to the all important item of programing.

Your criticisms, your suggestions and your stories are all tops in my estimation, and I should like to take this opportunity of congratulating you and your staff on the very fine job accomplished.

DONALD COOKE
Donald Cooke, Inc.

A RESEARCH AMEN

Amen to the items "plenty of figures—few use available research" and "wanted research" in July SPONSOR.

The value of tools is in their use. That research is not being used to its full advantage deserves editorial recognition.

PHILIP FRANK
Executive Secretary
Broadcast Measurement Bureau

IT'S A REGULAR FEATURE

I wonder if you can supply me with a list of radio programs which are currently using "give-aways"?

BERNARD M. KLIMAN
Director of Advertising
Gruen Watch Company

► Contests and Give-aways are listed in chart form in every issue of SPONSOR.

ESPECIALLY FOR HOOPER?

What you did in your July issue of SPONSOR may or may not be good publishing because there are probably not enough other people like me. But for the first time I have had the experience of picking up a publication the contents of which, from cover to cover, impressed me as having been prepared for me and me alone.

Congratulations on what I think many others will agree is the finest issue of SPONSOR to date.

C. E. HOOPER
President
C. E. Hooper, Inc.

(Please turn to page 6)

**North Carolina's
Favorite Farmer!**



HARVEY DINKINS

Who was recently awarded the Distinguished Service Citation for 1946 by the North Carolina Farm Bureau Federation for his outstanding contribution to farmers in North Carolina.

Harvey Dinkins' hayfield flavored comments in his "News and Views" on the Piedmont Farm Program, broadcast daily over WSJS, exert a powerful influence on thousands of farm families throughout the rich Piedmont area of North Carolina and Southwest Virginia—another reason why WSJS sells the Piedmont!

WSJS
WINSTON-SALEM
THE JOURNAL-SENTINEL STATION

NBC
Affiliate
Represented by:
HEADLEY-REED COMPANY

WNEW and MARTIN BLOCK

AN UNBEATABLE TEAM!

The MAKE BELIEVE BALLROOM

**Makes music for listeners,
money for advertisers...**
10-11:30 a. m. 5:35-7:30 p. m.
Monday thru Saturday

Ever since 1935 MARTIN BLOCK and the MAKE BELIEVE BALLROOM have been part of the pulsating life of this metropolis. They make hearts—and merchandise—move faster!

For more than 12 years the MAKE BELIEVE BALLROOM has been a New York show—tailored for New York listeners and custom-made for advertisers who want to sell them! It's a BIG show—and like all big shows it appeals to all ages! Hit tunes, top bands, new stars—you hear them all and you *hear them first* when MARTIN BLOCK entertains at the MAKE BELIEVE BALLROOM with two big performances daily, six days a week.

Yes, he's No. 1 in the No. 1 Market!

So listen to MARTIN BLOCK *at his best*—on the MAKE BELIEVE BALLROOM!

Buy MARTIN BLOCK *where he's biggest*—on WNEW in Greater New York!

WNEW

1130
**ON YOUR
DIAL**

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY

BMI *Pin-up Sheet*

Hit Tunes for August

(On Records)

CASTANETS AND LACE (Republic)

Sammy Kaye—Vic. 20-2345

COME TO THE MARDI GRAS (Peer)

Xavier Cugat—Col. 37556, Freddy Martin—Vic. 20-2288
Victor Lombardo—Maj. 7243, Fernando Alvarez—Sig. 15145
Andrew Sisters—Dec.*, Dinning Sisters—Cap.*

IT TAKES TIME (London)

Benny Goodman—Cap. 376, Louis Armstrong—Vic. 20-2229
Doris Day—Col. 37324, Guy Lombardo—Dec. 23865

I WONDER WHO'S KISSING HER NOW (Merks)

Perry Como—Vic. 20-2315, Ted [Weems-Perry Como—Dec. 25078
Ray Noble—Col. 37544, Dinning Sisters—Cap. 433
Four Vagabonds—Apollo 1055, Jack McLean—Coast 8032
Frank Froebel—Dec. 23602, Bobby Doyle—Sig. 15057, D'Artega—Sonora 2012
Foy Willing—Maj. 6013, Joe Howard—DeLuxe 1036
Marshall Young—Rainbow 10002, Joseph Little—Pilotone 5132
Danny Kaye—Dec. 24110, Jerry Cooper—Diamond 2082
Jean Sablon—Vic. 25-0101, Wayne King—Vic.*

JUST AN OLD LOVE OF MINE (Campbell-Porsie)

Billy Eckstine—MGM 10043, Dick Farney—Maj. 7248, Tommy Dorsey—Vic.*
Peggy Lee—Cap.*, Do Is Day—Col.*

LOLITA LOPEZ (Encore)

Freddy Martin—Vic. 20-2288, Dinning Sisters—Cap. 433

MY ADOBE HACIENDA (Peer)

Billy Williams—Vic. 20-2150, Jack McLean—Coast 8001
Coffman Sisters—Ent. 147, Esquire Trio—Rhapsody 102, Hammondairs—Mars 1037
Eddy Howard—Maj. 1117, Russ Morgan-Kenny Baker—Dec. 23846
Bobby True Trio—Mercury 3057, Art Kassel—Vogue 785, Dinning Sisters—Cap. 389
Louise Massey—Col. 37332, Billy Hughes—King 609

SMOKE! SMOKE! SMOKE! (That Cigarette) (American)

Tex Williams—Cap. 40001, Phil Harris—Vic. 20-2370
Lawrence Welk—Dec. 24113, Druze Spriggins—Coast 263

STORY OF SORRENTO (Penora)

Buddy Clark-Xavier Cugat—Col. 37507, Bobby Doyle—Sig. 15079

THERE'S THAT LONELY FEELING AGAIN (Mellin)

Hal McIntyre—MGM 10032, Connee Boswell—Apollo 1064
Louis Prima—Maj. 1145, Charlie Spivak—Vic. 20-2287
Frankie Carle—Col. 37484, Freddy Stewart—Cap. 426

*Sound to be released

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD

"IF I WERE A SPONSOR . . ."

. . . I've been watching SPONSOR closely from the beginning and I thought I'd tell you that your current (July) issue is the best one yet. It has a tremendous amount of information in it and typographically it's the best issue. If I were a sponsor—heaven forbid—I'm sure that I wouldn't be without it.

PAUL DENIS
Radio Editor
New York Post

CANADIAN COMMENT

The July issue of SPONSOR is a knock-out.

HOWARD YEICH
J. Walter Thompson Co., Ltd.
Toronto

SPOT FACTS

I was very much gratified to notice the terrific amount of space that you devoted to spot broadcasting in this issue (July). Too many trade papers these days seem to have forgotten that spot is an advertising medium in and of itself still exists and is growing and working effectively for advertisers. Our advertising has been pointing out these facts for many years, but it is pleasing also to see an industry paper of standing back up our story with facts.

WELLS H. BARNETT, JR.
Sales Development Manager
John Blair & Company

TOOL FOR THE JOB

I am joining Henri, Hurst & McDonald as of next Monday (July 21). I know that I am going to get a great kick out of the new job and I am sure I am going to need the information contained in SPONSOR, more so than ever before. You'd better tell your circulation department to put me down for a two-year subscription and have same sent to my attention at the agency.

George Roesler

► Mr. Roesler is now chief timebuyer for Henri, Hurst & McDonald, Chicago.

A CHALLENGE

I challenge you to keep it up! Every month's edition seems to out-distance the previous one; and for our money, the July issue is a real humdinger.

Those maps about BMB coverage by the Networks were of real interest—and such an edition will remain close at hand for a long time to come.

E. P. J. SHURICK
Free and Peters

(Please turn to page 8)

Mr. Sponsor:



William M. Ramsey*

Director of Radio, Procter & Gamble

Radio's number one sponsor is P&G, and Bill Ramsey's job is that of supervising the soap firm's multimillion-dollar broadcasting activities. Few men in radio have more responsible jobs. Last year, P&G plunked \$17,319,744 on radio's barrelhead (as compared to \$4,684,000 in magazines) to air-sell a dozen different P&G products via 20 shows on three networks, plus extensive spot campaigns.

P&G is radio's most satisfied long-term advertiser. Radio has sold oceans of P&G soap, but when they first went on the air back in 1923 on WEAJ (now WNBC) they sold not soap but Crisco, with the *Crisco Cooking Talks*. Seven years later, Bill Ramsey, fresh out of Compton's copy department, joined P&G's still fledgling radio department. There was a succession of household programs, but P&G garnered more experience than sales records.

It was the daytime serial that made P&G the country's leading purveyor of soap. Bill Ramsey was a decisive factor in the birth of the first serial, a now-forgotten quickie named *The Puddle Family*. It did teach Ramsey that serials worked best when they played up the emotional angle. The result: *Ma Perkins*, oldest continuously-sponsored P&G program (1933). With soap operas as a backbone, P&G has branched into comedy (*Life of Riley*), music (Kenny Baker, Jack Smith, *Drene Show*), audience participation (Tom Brenneman, *Truth or Consequences*) and action-adventure (*FBI in Peace and War*).

Ramsey is proud of his company and its many products, but he's modest about his own contributions. "We look upon radio," says Ramsey, "as the job of many men and women in our organization and in our advertising agencies, so that if bouquets are to be handed around, they should go to many people and not to one man."

* Seen at left mugging with Tom Brenneman and Gail Smith, P&G director of daytime radio.

Remember the
story about...



and what happened?

They were tiny people. But they overpowered what seemed to them to be a giant, when he fell asleep.

There's a radio station moral in this classic story. W-W-D-C, by aggressive programming and promotion, has done a job worthy of a giant in this huge Washington market.

If you want sales results down here... let this little fellow, W-W-D-C, do it for you. It works!

Only one other station in
Washington has more
loyal listeners

WWDC

AM-FM—The D. C. Independent

**BLOC
ENTERTAINMENT**

**• PRODUCES
AUDIENCE-**

**• DELIVERS
SALES!**

Now—lowans relax and enjoy the programs of six KRNT and ABC network radio personalities all afternoon—one after the other. It's a continuous afternoon of music and fun.

"Bloc Entertainment" has already won the morning hours in Des Moines, when KRNT has more listeners than all other stations combined!*

Now—KRNT's program leadership extends throughout the day.

Now—you can buy a ready-made audience. BUY KRNT.

* C. E. Hooper, Inc., Station Listening Index April-May, 1947.

Represented by

THE KATZ AGENCY

Member

MID-STATES GROUP

KRNT

DES MOINES, IOWA

40 West 52nd

BLOCK PROGRAMING

I have just finished reading the article in the July issue of SPONSOR on block programing.

Naturally, I was pleased at the mention given WNEB and was also quite interested to see that the format we are using is being used successfully by so many other stations around the country.

In closing, might I say that all of us here at WNEB thoroughly enjoy reading your informative articles from month to month.

JOHN J. HURLEY
General Manager
WNEB, Worcester, Mass.

VOL. I, NO. 9

Please accept my heartiest congratulations for the outstanding issue which officially you have labeled Volume I, No. 9. It has been interesting for me to watch the steady progress that you have made in producing this outstanding publication.

P. A. SUGG
General Manager
WYK, Oklahoma City

ADD: THE TELEWAYS LIST

I was keenly disappointed to see that Teleways' shows were omitted from your Fall Facts issue. This no doubt was an oversight on our part due to the rush of business we have experienced in the past 60 days. Believe me, I will appreciate your seeing that we receive a listing on our transcribed programs in your excellent publication as I hold SPONSOR in high regard and feel that it fills an important mission in our industry.

CHARLES A. KENNEDY
vp—director of sales
Teleways Radio Productions, Inc.

► Programs unlisted were:

SHOW	STAR
"Strange Wills"	Warren Williams
"Sons of Pioneers"	Bob Nolan
"Moon Dreams"	Marvin Miller
"Barnyard Jamboree"	"Round Boy" Jeffries
"Andy Devine Show"	Andy Devine

SPONSOR'S Chicago Office

Expanding its service, SPONSOR opened a Chicago office on July 28 at 410 N. Michigan Avenue. The telephone is Whitehall 3540. Kay Brown has been appointed Chicago manager. For many years Miss Brown was a time-buyer with Young & Rubicam, New York.

'S A FACT, folks

**Our Farm Folks
Garner Onto
13.3 Per Cent of
the Entire U. S. Gross
Cash Farm Income**

IT'S A FACT . . . the 1946 gross cash farm income for the WNAX (BMB) AREA was \$3,130,381,000.*

IT'S A FACT . . . the 1946 gross cash farm income for the United States was \$23,525,041,000 . . . and for the West North Central States, \$6,122,493,000.

IT'S A FACT . . . the WNAX figure represents 13.3 per cent of the U. S. total . . . and 51.13 per cent of the West North Central States total.

COLD FACTS, YES . . . but they should build a fire under the advertiser who wants low-cost selling to families with substantial incomes. (And who does-n't?)

*All Figures From 1947 Sales Management "Effective Buying Income," and BMB Report No. 1.

WNAX is available with KRNT and WMT as the Mid-States Group. Ask the Katz Agency for rates.



WNAX

A Cowles Station

SIoux CITY • YANKTON

new and renew

New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	PROGRAM, start, duration
Blatz Brewing Co.	Beer	Kastor, Farrell, Chesley & Clifford	10	Transcribed announcements; Jul 15; 13 wks
Carter Products, Inc.	Carter's Little Liver Pills	Ted Bates	90-100	Transcribed announcements; Aug 4; 52 wks
Colgate-Palmolive-Peet Co.	Halo Shampoo	Sherman & Marquette	75-90	Transcribed announcements; Jul 14; 26 wks
Florida Citrus Commission	Fruits	Benton & Bowles	16	Transcribed breaks; Aug 1; indefinite
Grove Laboratories, Inc.	Grove's Cold Tablets	Duane Jones	400-500	Transcribed announcements; Sep 30; seasonal
Mason Au Magenheimel Co.	4-Way Cold Tablets	J. D. Tarcher	100	Transcribed announcements; Sep 30; seasonal
National Biscuit Co.	Candies	Moore & Hamm	20-30	Transcribed announcements; Aug 11; 13 wks
Standard Oil of Indiana	Shredded Wheat	McCann-Erickson	150	Local 15-min musical clocks; Sep 8; 13 wks
	Esso products	McCann-Erickson	10	Live college and pro football games; Sep 15; season

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
America's Future, Inc.	Gahagan & Turnbull	MBS	300 (approx)	Sam Pettengill; Sun 1-1:15 pm; Sep 7; 52 wks
H. C. Cole Milling Co.	Gardner	MBS	70 (approx)	*Sun 3-3:30 pm; Oct 5; 52 wks
Curtis Circulation Co.	BBD&O	ABC	229	Listening Post; 10:45-11 am; Aug 4; 52 wks
Drackett Co.	Y&R	ABC	167	Dorothy Kilgallen; Th 10:45-11 am; Sep 18; 52 wks
Ford Motor Co.	Kenyon & Eckhardt	NBC	161	Ford Theater; Sun 5-6 pm; Oct 5; 62 wks
Pharmaco, Inc.	Ruthrauff & Ryan	MBS	250 (approx)	Jim Backus Show; Sun 9:30-10 pm; Sep 7; 52 wks
		MBS	250 (approx)	Song of the Stranger; MWF 3:30-3:45 pm; Sep 29; 52 wks
		MBS	250 (approx)	Mystery Show; Sun 8:30-9 pm; Sep 29; 52 wks
Standard Oil of Calif.	BBD&O	NBC	23 Pacific stations	Standard School Broadcast; Th 10-10:30 am pst Oct 9
Swift & Co.	J. Walter Thompson	NBC	160	Archie Andrews; Sat 10:30-11 am; Aug 9; 52 wks
Toni, Inc.	Foot, Cone & Belding	ABC	204	†Ladies Be Seated; MTWTF 3:15-3:30 pm; to Mar 26, 1948 (end of current contract)
		NBC	167	Torme Time; Sat 5:30-5:45 pm; Aug 2; 52 wks
Wilson Sporting Goods Co.	United States Advertising	MBS	400 (approx)	All-star football game; Fri 9:30 to conclusion; Aug 22

*Program name not known as SPONSOR goes to press. †Expanded time only.

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Home Products Corp. (Whitehall Pharmacal Co. div.)	Dancer-Fitzgerald-Sample	NBC	7 Pacific	Fleetwood Lawton, News; MTWTF 7:15-7:30 pm ^{per} Jul 29
Delaware, Lackawanna & Western Coal Co.	Ruthrauff & Ryan	MBS	300 (approx)	The Shadow; Sun 5-5:30 pm; Sep; 39 wks
Kraft Foods Co.	J. Walter Thompson	NBC	141	Kraft Music Hall; Th 9-9:30 pm; Jul 24; 52 wks
Lewis-Howe	Roche, Williams & Cleary	NBC	144	Date with Judy; Tu 8:30-9 pm; Oct 14; 52 wks
Musical Digest Magazine	Kenyon & Eckhardt	ABC	89	Sunday Evening Hour; Sun 8-9 pm; Oct 5; 39 wks
Procter & Gamble	Compton	ABC	244	Breakfast in Hollywood; MTWTF 11-11:15 am; Jul 2
	Benton & Bowles	ABC	195	Welcome Stranger; MTWTF 12-12:30 pm; Jul 1
	Compton			
	Dancer-Fitzgerald-Sample	CBS	48	*MTWTF 7-7:15 pm; Aug 25; 52 wks

New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, if set)
Borden Co.	Kenyon & Eckhardt	WNBT, New York, and NBC relay network	‡Borden Club; Sun 9-9:15 pm; Jul 6; 13 wks (n)
Borg-Warner Corp. (Norge Div.)	Campbell-Ewald	WWJ-TV, Detroit	Newscasts; Th 8:45-9 pm; Jul 10; 52 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	WNBT, New York	Weather signals; Jul 15; 13 wks (r)
		WPTZ, Philadelphia	Weather signals; Th nights; Jul 24; 13 wks (n)
Bulova Watch Co.	Blow	WCBS-TV, New York	Time signals, 4 weekly; Aug 18; 13 wks (r)
Canine Food & Products Co.	Packard	WPTZ, Philadelphia	Weather signals; Fri nights; Jul 14; 13 wks (n)
Chex Co.	Solis S. Cantor	WPTZ, Philadelphia	Weather signals; Tu preceding baseball games; Jul 15; 13 wks (n)
Detroit Edison Co.	Campbell-Ewald	WWJ-TV, Detroit	Newscasts; WF 8:45-9 pm; Jul 16; 13 wks (n)
Elgin National Watch Co.	J. Walter Thompson	WPTZ, Philadelphia	Time signals, before and after televised baseball games; Jul 5; 13 wks (r)
		KTLA, Hollywood	Time signals, twice weekly; Jun 7; 13 wks (n)

Ford Motor Co.	J. Walter Thompson	WGBS-TV, New York	Ford Parade of Sports; Madison Square Garden events; Jul 14; 52 wks (r)
Gimbelle Bros.	Direct	KTLA, Hollywood	Olympic Stadium wrestling; Wed 8:30 pm-close; Jul 2; 44 wks (n)
Good House Stores, Inc.	Julian G. Pollock	WPTZ, Philadelphia	Handy Man; Fri 8:30-8:45 pm; Jul 18; 13 wks (r)
Grisedeck Bros. Co.	Ruthrauff & Ryan	WPTZ, Philadelphia	INS Television News; 15-min preceding baseball; Jun 15; 13 wks (n)
Hyde Park Brewing Co.	Gardner	KSD-TV, St. Louis	"Sports Closeups," precedes baseball games; as per event; season (n)
Jiffy Products Co.	Martin & Andrews	KSD-TV, St. Louis	Man on the Street; MThF 4-4:30 pm; to Feb '48 (n)
Leo J. Meyberg Co.	Direct	KSD-TV, St. Louis	Sports events, wrestling, boxing, hockey, etc.; as per event; to Dec '47 (n)
Parly Bakeries	Young & Rubicam	KTLA, Hollywood	Weather signals; Sun nights; Jul 13; 13 wks (n)
Sears, Roebuck & Co.	Mayers	KTLA, Hollywood	Films, test patterns; MTWTFSS 2-4 pm; Jul 1; 13 wks (r)
Teldens Co.	Direct	WABD, New York	Brown, Cardinals home games; 3 weekly; season (n)
Union Pacific and Chicago-Northwestern Railroads (Jointly)	Caples	WBKB, Chicago	Time signals, 1 a week; Jul 1; 13 wks (n)
Wilf Bros. Appliances	Phillip Klein	WPTZ, Philadelphia	Jerome Stadium boxing; Tu 9:30 pm-close; Jul 13; 13 wks (n)
			Streamliner Time; 15-min Tu nights; Jul 14; 13 wks (n)
			INS Television News; 15-min preceding evening program schedules; Jun 16; 13 wks (n)

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Arizona Machinery Co., Phoenix	Heavy equipment distributor	Advertising Counselors, Phoenix, for Caterpillar, John Deere, etc., regional advertising
Chester A. Baker Co., Boston	Baker's All-Purpose Shampoo	Chambers & Wiswell, Boston
Berry Brothers, Inc., Detroit	Paints, varnishes	Zimmer-Keller, Detroit
Borden Co. (Special Products div.), New York	Feed supplements	Kenyon & Eckhardt, New York
Capital Airlines, Washington, D. C.	Air travel	French & Preston, New York
Carter Products, Inc., New York	Arrid	Sullivan, Stauffer, Colwell & Bayles, New York, for Canadian advertising of Arrid
Celotex Corp., Chicago	Insulating, building materials	Blaine-Thompson, New York
Chicago Bears	Professional football	Robert Kahn, Chicago
Chicago Majestic, Inc., Chicago	Records	Chapman, Chicago, for radio advertising
Clark-Babbitt Industries, Inc. (Dr. True Div.), Boston	Dr. True's A. P. C. Tablets, Ellair	Hoag & Provand, Boston
Commonwealth Hearing Co., Pittsburgh	Utility	W. Earl Bothwell, Pittsburgh
Cooper Brewing Co., Inc., Philadelphia	Cooper, Namar Beer	J. M. Korn, Philadelphia
Cumberland Brewing Co., Cumberland, Md.	Old Export Beer	Leon S. Golinck, Baltimore
Danmurel-Alhison Co., Covina, Calif.	D&A Orange Juice	Western, Los Angeles, regional advertising
Detroit Brewing Co., Detroit	Oldbru Beer	Marvin Hahn, Detroit
Druher Jewelers, New York	Jewelry	Seldel, New York
Durneck Co., Los Angeles	Proprietary	Robert B. Raisbeck, Hollywood
Dynamic Electronics, New York	Radios, television, major appliances	Hirshon-Garfinkel, New York
Federation of Watch Manufacturers, Switzerland	Watches	Foote, Cone & Belding, New York
Flora Mfr. New York	Candles	Modern Merchandising, New York
Ivin R. Ford, Inc., McDonough, N. Y.	Ford Factory-Bull Homes	Barlow, Syracuse
Gold Furniture Co., Los Angeles	Retail furniture	Allied, Los Angeles, regional advertising
Hannell Foods, Inc., New York	Pecorn Chips	Raymond E. Nelson, New York
Hull Brewing Co., New Haven, Conn.	Beer, ale, porter	Lindsay, New Haven
Jana Hardbags, Inc., New York	Handbags	Donahue & Coe, New York
Kajol, Inc., San Francisco	Gold Leaf Shampoo	John M. Gallagher, San Francisco
Kellogg Co., Battle Creek	Animal feeds	Klau-Van Pieteraon-Dunlap, Milwaukee
Martell's Liquor & Wine Co., New York	Liquors, wines	Lew Kashuk, New York
Don Martin School of Radio Arts, Hollywood	Educational	Robert B. Raisbeck, Hollywood
McCormick & Co., Baltimore	Spices, extracts, teas, insecticides	Sullivan, Stauffer, Colwell & Bayles, New York
Metacom Products Co., New York	To be announced in September	Altomari, New York
Monte Chemical Co., Quincy, Ill. (Mary T. Goldman Co. div.)	Hair dye	H. M. Gross, Chicago
Oakland Lodge No. 324, Loyal Order of Moose, Oakland, Calif.	Institutional	Ad Fried, Oakland
Pacific Export Co., Los Angeles	Exporters	Michael Shore, Hollywood
Parkview Markets, Inc., Cincinnati	Retail-owned wholesale grocer	Leonard M. Sive, Cincinnati
Perma-Nail Co., Burbank, Calif.	Nail polish base	A. James Rouse, Los Angeles
Plas-Tex Corp., West Los Angeles	Plastic products	Smith, Bull & McCreery, Hollywood
Portland Symphonic Society, Portland, Ore.	Concerts	Short & Baum, Portland
Procter & Gamble, Cincinnati	Drene Shampoo	Compton, New York, Cincinnati
Quick-Way Household Products, Los Angeles	Cleaners, etc.	Abbott Kimball, Los Angeles
Red Rock Bottling Co., Boston	Red Rock Cola	Ford, Nichols & Todd, Boston
Rose Jewelers, Baltimore	Jewelry	Leon S. Golinck
San Jose Flight Agency, San Jose, Calif.	Flight instruction	John Whitehead, Los Angeles
H. Schechner & Son, Inc.	Manufacturing furrier	Seldel, New York
Screen Plays, Inc., Hollywood	Motion picture producers	Buchanan, Beverly Hills
Special Foods Co., Chicago	Jay's Potato Chips, Popcorn	Lieber, Chicago
Standard Brands, Inc., New York	Food products	Dancer-Fitzgerald-Sample, New York, for V-8 vegetable juice, catsup; Saratoga pork and beans
Superbe Glove Co., Johnstown, N. Y.	Gloves	Dorland, New York
Valley Flight System, San Bernardino, Calif.	Packaged flight instruction	John Whitehead, Los Angeles
Ventura Pilots Plan, Ventura, Calif.	Packaged flight instruction	John Whitehead, Los Angeles
Harry Waxman Co., New York	Magle Form Slips	Hicks, New York
Wilson & Co., Los Angeles	Smoked meats, dog food, margarine	Brisacher, Van Norden, Los Angeles, for West Coast

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Earl H. Barker	Sillex Co., Hartford, Pacific Coast sales manager	Same, Los Angeles, Pacific Coast manager for H states
James M. Berenson	Helene Curtis Industries, Inc., Chicago, advertising director	International Laboratories, Chicago, general manager
Roy Bernier	Miller Brewing Co., Milwaukee, public relations director	Same, head consolidated advertising, public relations dept.
R. Stewart Boyd	Lennon & Mitchell, New York, account executive	National Biscuit Co., New York, assistant advertising manager
Stanley Bracken	Western Electric Co., New York, executive vp	Same, president
Robert H. Calvly	Hill-Behan Lumber Co., St. Louis	Same, advertising, display manager
Harry R. Chapman	New England Confectionery Co., Cambridge, vp, director sales, advertising	Same, president

(Please turn to page 44)

How to reach

THE LISTENER'S DOLLAR!



*On CFRB, you reach more listeners...
influence the spending of more dollars!*

Over the past twenty years of broadcasting in Ontario, this station has built up a large, loyal audience . . . 495,300 radio homes in the daytime and 534,670 at night* . . . more than any other Toronto station.

And these radio homes are prospects for your goods. Proof? The satisfied advertisers who stay with CFRB year after year . . .

On CFRB they—and many of them are retail stores who are in the best position to judge—get results. You can, too!

*The Bureau of Broadcast Measurement Station Audience Report, 1946. Reprints containing complete BBM audience information by counties and measured cities free on request.

CFRB

TORONTO

REPRESENTATIVES

UNITED STATES

Adam J. Young Jr. Incorporated

CANADA

All-Canada Radio Facilities Ltd.

Looking forward to the next twenty years!

THINGS TO COME!



LIQUID COAL Industrial scientists picture a new world in which you will find the average American firing his furnace and driving his automobile with LIQUID COAL. They say that coal is nothing more than Carbon and Hydrogen. You simply juggle carbon and hydrogen atoms around until you get them in the desirable form—in this case, the form of Liquid Coal.

Here at WSPD we are not exactly chemically minded. And as for juggling atoms, we'll stick to making charts on Hooper ratings. We do, however, have one thing in common with the scientists. We, too, are striving to progress. We are constantly improving all phases of WSPD's service to the listener so that we continue to be the most desirable medium of advertising in N. W. Ohio.

Just ask Katz

A QUARTER CENTURY • THE VOICE OF TOLEDO

WSPD TOLEDO, OHIO

A Fort Industry Station

5000 WATTS • N.B.C.

*You're safe
on Thirst!*
says
EDDIE CANTOR

Pabst Blue Ribbon
"IT'S BLENDED...IT'S SPLENDID!"
Tune in **EDDIE CANTOR** Thurs. Nite - N.B.C.

BEER

**Seven hundred
stations and one
network carry
its message across nation**

Brewers, having learned their lesson during prohibition, use broadcasting in as clean a manner as any advertiser on the air. Only one brewer, Pabst Corporation, is a national radio advertiser, all the rest of the great brewing organizations functioning on a regional or local basis. Regional and local advertising are admittedly prone to claim the world and a fence around it in advertising copy. Nevertheless, beer copy doesn't.

Brewers spend more than 65 per cent of their ad-dollars for broadcast time and talent and although they're loath to state their reasons—why officially, off the record they state that through choice of program material they can direct their messages right at the man who likes to lift one. The Pabst network program is, of course, of general appeal—

Eddie Cantor's following not being limited to beer drinkers—nor is the Pabst summer replacement, David Rose and Georgia Gibbs, horizontal in its audience, Rose and Gibbs doing a class musical presentation of general interest. Pabst, however, also buys baseball games, spots, and news programs for direct selling (not prestige) through its 400 local distributors. Its agency (Warwick and Legler) must approve the time and program for the local shows and supplies commercial copy but the distributors pay the entire bill. (There is no advertising allowance.) In Metropolitan New York the distributor is Hoffman Beverage Company, a subsidiary of Pabst, and they sponsor the Giants baseball broadcasts (both home and out-of-town games) over WMCA. Hoffman also uses time on the games to sell its gingerale and other

soft drinks which are distributed under the Hoffman name. The firm was exclusively a soft drink manufacturer before it handled Pabst Blue Ribbon Beer.

Advertising is a major appropriation with practically all brewers, no brew having landed in the success column without a substantial advertising budget. The nationally-distributed (in quantity) brews are few in number—Anheuser-Busch, Schlitz, Blatz, and Pabst being the only truly national beers. But there are a great number of regional malt beverages that spend up in the hundred thousands annually for broadcasting. These include Acme, Ballantine, Falstaff, Griesedieck, Jax, R. & H., and Ruppert.

Sports are aces with brewers, baseball being number one for the organizations which can afford them. Brewers are not only finding that baseball gets them



Ben Bernie (right) gagged Malt to popularity in the "good old days." Jack Benny helped

male ears, but they are discovering that sponsorship of baseball games gives them point-of-sale advertising impact as well. A check-up by a sponsor in 20 territories revealed that bars and grills displayed signs announcing the broadcasts of the games being sponsored by brewers. Even more potent point-of-sale material is the telecasting of sporting events. This brings a visual as well as an audible message right into the bar or grill and it's difficult indeed for the owner of a tavern not to carry a brew whose name is flashed before his patrons at regular intervals on the video screen. Estimates of the percentage of TV installations in places of business where beer is sold are as high as 30 per cent in New York, 20 per cent in Chicago, and growing fast in Detroit and St. Louis. In the Motor City, Goebel sponsors the scanning of the Detroit Tigers, while Tivoli Brewing has spots on WWJ-TV. Griesedieck has a sports video shown on KSD-TV (St. Louis) and sponsors Cardinal games, while Peter Fox Brewing Co. pays the bills for a harness racing telecast on WBKB (Chicago).

A few of the more important baseball broadcast sponsors include Ballantine, Pabst (as tabbed before) and Acme. Where baseball is not available or out of the financial range of the brewer, regular sportscasts are very often underwritten, or newscasts are purchased with the understanding that sporting results as part of the news are a must. Newscasts

lead all other shows in the SPONSOR industry report on beer in this issue.

Fifteen- and 30-minute transcribed dramas, with an accent on mysteries, are also important among programs sponsored by brewers. The latter, however, have paid for time for everything from *Easy Aces* to *Wayne King*. King was sponsored by Miller High Life Beer in Chicago for 26 weeks. Near the end of the 26 weeks the brew decided on a budget cut. Before the final broadcast Peter Fox Brewing Company picked up the program and moved it to another station in Chicago. There was no time lost between the end of one sponsorship and the starting of another—a very unusual thing. It's contrary to tradition for a product to buy a program which has just been sponsored by a competing product.

Typical of the brewery liking for mysteries is the sponsorship over KWK in St. Louis of three e. t. mysteries by Hyde Park Beer (*It's a Transcription Year*, June SPONSOR). In New York George Ehert Brewery, Inc., presents *Murder at Midnight*, while Rubsam & Horman Brewing Company places its commercials on *Boston Blackie*.

Pabst has the only long term record of network sponsorship in the beer field. With the exception of a special four-day broadcast of *Hunter Boys* on CBS, July 1-4, 1930, Premier Pabst, as it was known back in those days, made its big-time bow with the Old Maestro, Ben Bernie, on February 3, 1931. The program, with hiatus periods each summer, ran for

nearly five years with Bernie selling Blue Ribbon Malt. Bernie was radio's first feudist. Just as Allen ribs Jack Benny, Bob Hope razzes Crosby, and vice versa, just so did Walter Winchell and Ben Bernie conduct a campaign to "eliminate" each other—only more so. There was hardly a week that went by that Winchell didn't take Bernie apart in his column and Bernie didn't insult Winchell on his program. On the air from coast to coast, from *New York Daily Mirror* to *Los Angeles Examiner*, the Winchell-Bernie feud made listeners and readers, and sold "the mosta of the besta," good old Blue Ribbon Malt, for Pabst.

During the daytime Pabst bought a variety program, *Pabstette Varieties*, to sell its cheese. The program ran from April 1931 through February 1932.

With the return of legal beer, the first brewer to rush to the webs to sell beer, aside from Pabst, was Shaeffer, on NBC, according to John Johns of B. B. D. & O. The program started on WOR early in 1933 and switched to NBC in May 1933. Abner Drury Brewing Company was also on NBC in May 1933 (three stations). Kreuger Brewing was on both NBC and CBS from early 1935 to March 1938. Falstaff Beer was on what was then known as the Middle West NBC Red Network from 1936-1941.

From 1936 to 1941 there seems to have been an unwritten policy on the part of the networks to bypass beer accounts.

Pabst sells its advertising in trade papers

IS YOUR CASH REGISTER IN THE 1947 PROFIT PICTURE?

1. Maximize your sales volume by offering the most popular beer in the country.
2. Maximize your profit margins by offering the most popular beer in the country.
3. Maximize your advertising effectiveness by offering the most popular beer in the country.
4. Maximize your customer loyalty by offering the most popular beer in the country.

Pabst invests more money to make customers for you than any other beer.

MBS took a few but the others, unless committed by prior contract, just let the beer business go by. However it wasn't until March 27, 1943, that Pabst came back to the networks with a big show, *Blue Ribbon Town*, with Groucho Marx. Marx, unfortunately, has never seemed able to translate either his live-show personality or his screen personality to the microphone, and Pabst had a rapid succession of stars. They included Orson Welles (*Mercury Summer Theater*), Danny Kaye, Harry James, and a host of guest artists from Sinatra to Jack Benny. Big promotions with \$1,000-plus prizes were used during this period but nothing happened that made Warwick and Legler or Pabst very happy—the show just didn't make the Hooper "First Fifteen."

In September 1946 Pabst bought the Eddie Cantor program on NBC, a long-time web show with an audience that wasn't at the Cantor top but nevertheless delivered a steady over-10 rating. At its height this past season (March 6) it hit 19.7 which is a good audience for the present Cantor program price, said to be \$20,000 but actually several thousand under that figure.

Cantor's work for Pabst doesn't stop with straight commercials. He does a public service job for his sponsor as well. Cantor has worked material into his program on the Cancer Fund, Naval Reserve, March of Dimes, and any number of other "causes"—all of which

"Summer re-placement" introduced to dealers

FOLLOW BASEBALL!

N.Y. GIANTS
with
FRANKIE FRISCH
and **STEVE ELLIS**

Pabst Blue Ribbon BEER

every day

WMCA 570 ON YOUR DIAL

Baseball and Pabst featured in local broadcasts

build respect for Pabst Blue Ribbon Beer—and for all brewers.

Cantor's sponsorship of new talent and his many other healthy promotions have all built further acceptance for Pabst. The agency feels that during a season they reach 77 per cent of all radio homes with Cantor and that justifies a time (facilities) budget of over \$700,000 and a talent budget of over \$800,000 for the 52 weeks. The facilities cost is subject to frequency and dollar volume discounts which materially reduce this gross time charge figure. The talent price tag is not subject to discounts and is net. Thus network radio costs Pabst about \$1,400,000 a year.

Pabst's sponsorship in the New York market during the 1947 season of the Giants games through its subsidiary and distributor, Hoffman Beverages, will cost over \$100,000. There is the same promotional handling of these games that is notable with the Cantor program. Frankie Frisch, who handles the play-by-play for Pabst, makes appearances at boys' clubs. He watches where he's seen—and does everything to keep Pabst and baseball clean. As an ex-baseball star himself he has just the right approach to the game and lends both the sport and the beer industry the prestige they must have. Frisch, being an old-timer, makes special appearances at publicity-getting functions sponsored by Circus Saints and Sinners, Old-Timers Association, and other luncheon and dinner groups. During the current season a baseball book was

FOLLOW THE GIANTS

with *Frankie Frisch*
WMCA HOME & AWAY GAMES



1947		August		1947	
1	2	3	4	5	6
3	4	5	6	7	8
10	11	12	13	14	15
17	18	19	20	21	22
23	24	25	26	27	28
30	31				

Pabst Blue Ribbon
"IT'S BLENDED...IT'S SPLENDID!"

Point-of-sale calendar sells "team" and beer

offered on eight games—one announcement per game. The offer brought 20,000 requests. They tied Eddie Cantor into baseball by posters and through his backing of Babe Ruth Day.

Warwick and Legler furnishes six commercials for each game and 25 bits of ad-lib material. A home run is a Blue Ribbon drive. A double play may be a "blended splendid double play," to stress the present "blended splendid" line in all Pabst current advertising. No attempt is made to load the game with heavy-handed commercials but Frisch gets in many casual references to the product. They leave it to Frisch, as an old ball player, not to over-do a good thing.

Currently there are 400 Pabst distributors and over 300,000 dealers, the latter including thousands of grocers who sell Pabst Blue Ribbon bottled beer. Pabst doesn't forget that they have to tell the trade what they're doing. All the trade papers that reach purveyors of beer carry Pabst trade ads, two of which are reproduced in these pages—one a "round-up" of what Pabst does regularly and one a direct selling of the Pabst summer replacement program. Pabst feels that with its local distributors accenting the sports slant and its network show accenting music, it's blanketing the field.

There's a general feeling that Pabst is carrying the malt brew's industry-wide burden. A study by a Princeton public (Please turn to page 48)

And now—June 26—
Pabst Blue Ribbon
PRESENTS
Our Big 1947 Summer Radio Show
"BLUE RIBBON MUSIC TIME"

Featuring
DAVID ROSE
with songs by "The Mills"
MISS GEORGIA GIBBS

NBC Network
THURSDAYS 10:30 E.D.T.

Just one more proof that
Pabst invests more money to make customers for you than any other brewer

Monthly Tabulation of Advertising by Categories

AUGUST: BEER

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
Acme Breweries, San Francisco	Brisacher, Van Norden, San Francisco	Acme Beer	Baseball games, 30-min e.t. shows, 30-min e.t. dramas, live news and music shows, 20 stations	Live and e.t. spots, 02 stations
American Brewing Co.	Walker Savssy New Orleans	Regal Beer	15-min live and e.t. programs in La., Fla., Miss., Ala. and Tex. Daily 15-min and weekly 30-min shows in New Orleans	—
Atlanta Beer & Ale Co., Atlanta	Direct	Atlanta Beer, Ale	Murder at Midnight (e.t.), Th 10- 10:30 pm, WGH (Norfolk), Sat 9- 9:30 pm, WAGA (Atlanta)	—
Peter Ballantine & Sons, Newark	J. Walter Thompson, New York	Ballantine's Beer and Ale	Yankee Baseball Games (through sea- son), WINS (New York)	—
Barbey's, Inc., Philadelphia	Gray & Rogers, Philadelphia	Sunshine Beer	E.t. music show, Tu 7:30-8 pm, WRAW (Reading)	Live, e.t., spots, breaks, 4 stations
Berghoff Brewing Co., Chicago	L. W. Ramsey, Chicago	Berghoff Beer	E.t. music, MTWTF 10:15-10:30 pm, WGL (Fort Wayne)	—
Blatz Brewing Co., Milwaukee	Kastor, Farrell, Chesley & Clifford, New York	Blatz Pilsener Beer	—	E.t. spots, 10 stations
Bruckmann Co., Cincinnati	S. C. Baer, Cincinnati	Bruck's Jubilee Beer	Newscasts, MTWTF 5:45-6 pm, WLAP (Lexington, Ky.) E.t. music, TTS 7:30-8 pm, WSAI (Cincinnati) E.t. music, MTWTF 6:30-7 pm, WING (Dayton)	—
Edward & John Burke, Ltd., New York	McCann-Erickson	Burke's Ale, Stout	Murder at Midnight (e.t.), Fri 8:30-9 pm, WGN (Chicago)	—
Burkhardt Brewing Co., Cleveland	Fuller & Smith & Ross, Cleveland	Burkhardt Beer	E.t. 15-min musicals, MTWTF, 4 Ohio stations	Live spots, 4 stations
Centlivre Brewing Corp., St. Louis	Westheimer, St. Louis	Old Crown Beer and Ale	15-30-min e.t. dramas, 3 stations Live 5-min newscasts, 1 station	E.t. breaks, WHBU (An- derson, Ind.)
Columbia Brewing Co., St. Louis	Olian, St. Louis	Alpen Brau Beer	Live 15-min shows, MTWTF, 3 stations	E.t. spots, breaks, 75 sta- tions
Conneaut Bottling Works, Ashtabula, Ohio	Direct	Old Dobbin Ale, Koehler's Beer	Speaking of Sports, MTWTF 4:45- 4 55 pm, WICA (Ashtabula)	—
Dallas-Fort Worth Brewing Co., Dallas	Grant, Dallas	Bluebonnet Beer	—	E.t. breaks, 6 stations
Dawson Brewery, Inc., Boston	Bresnick & Solomont, Boston	Dawson's Beer and Ale	—	1-min e.t. spots, 25 sta- tions
Edelbrew Brewery, Inc., New York	Roy S. Durstine, New York	Edelbrew Beer	Live 5-10-15-min newscasts, 3 stations	—
George Ehret Brewery, Inc., New York	Moore & Hamm, New York	Ehret's Extra Beer	Murder at Midnight (e.t.), Mon 10:30- 11 pm, WJZ (New York)	—
Falstaff Brewing Co., St. Louis	Dancer-Fitzgerald- Sample, Chicago	Falstaff Beer	Live, e.t., musical variety shows, MWF 7:15-7:30 pm, repeat 10:15- 10:30 pm, 6 Texas State Network stations	—
Fesemeier Brewing Co., Huntington, W. Va.	Direct	West Virginia Beer	Korn Kobbler (e.t.), 15-min MTWTF, WCHS (Charleston, W. Va.)	—
Fitger Brewing Co., Duluth, Minn.	Direct	Nordlager, and Rex Imperial Dry Beer	Live 15-min newscasts, 9 stations	Live breaks, 9 stations
Fitzgerald Bros. Brew- ing Co., Troy, N. Y.	Hevenor, Albany	Burgomaster Beer and Ale	Live 15-min newscasts, 3 stations	—
Fort Pitt Brewing Co., Pittsburgh	BBD&O	Fort Pitt Beer and Ale	Tap Time, Tu 7:30-8 pm, 5 W. Va. stations Records, music, news, sports, 5 stations	Live spots, 5 stations

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
Peter Fox Brewing Co., Chicago	Jones-Frankle, Chicago	Fox DeLuxe Beer	Maywood Park Harness Racing, Sat 8-11:15 pm, WBKB (Chicago)	—
Genesee Brewing Co., Rochester	Direct	Genesee Beer, 12 Horse Ale	Live 15-min newscasts, WRNY (Rochester)	1-min spots, 14 stations
Goebel Brewing Co., Detroit	Brooke, Smith, French & Dorrance	Goebel Beer	Detroit Tigers Baseball Games, twice weekly, WWJ-TV (Detroit)	—
Goetz Brewing Co., Kansas City	Potts-Turnbull, Kansas City	Country Club Beer	Live musical, MTWTF, KCMO (Kansas City) Live newscasts, MTWTF, FKEQ (St. Louis)	—
Griesedieck Bros. Co., St. Louis	Ruthrauff & Ryan, St. Louis	Griesedieck Beer	Sports Closeups, Mon 7:30-7:50 pm, KSD-TV (St. Louis) Cardinals Baseball Games, 25 station network	—
Gulf Brewing Co., Houston	Wilhelm-Laughlin-Wilson, Houston	Grand Prize Beer	Live newscasts, recorded music, women's shows, 8 Texas State Network stations	—
Peter Hand Brewery Co., Chicago	BBD&O, Chicago	Meister Brau Beer	Favorite Story (e.t.), Wed 9-9:30 pm, WGN (Chicago)	—
Hoffman Beverage Co. (Pabst Brewing Co. Newark div.)	Warwick & Legler	Blue Ribbon Beer	New York Giants Baseball Games (through season), WMCA (New York)	—
Hyde Park Brewing Co., St. Louis	Gardner, St. Louis	Hyde Park Beer	Live newscasts, recorded music, 30-min e.t. dramas, 14 stations	Live breaks, 3 stations
Jackson Brewing Co., St. Louis	Anfenger, St. Louis	Jax Beer	Live, e.t., music, newscasts, sports, quiz shows, e.t. dramas, 27 south-central stations	E.t. spots, 7 stations
Krueger Brewing Co., Newark	Benton & Bowles, New York	Krueger Beer	Live sports, news, 5 stations. 15-min e.t. musicals, 8 stations	Live spots, WGH (Norfolk)
Metz Brewing Co., Omaha, Nebr.	Buchanan-Thomas Omaha	Metz Jubilee Beer	Live 5-10-15-min newscasts, 22 stations	E.t. breaks, 22 stations
Minneapolis Brewing Co., Minneapolis	BBD&O, Minneapolis	Grain Belt Beer	Record shows, MTWTF 11-12 midn, WMT (Cedar Rapids)	—
Pabst Sales Co., Chicago	Warwick & Legler, New York	Pabst Blue Ribbon Beer	Blue Ribbon Time,* Th 10:30-11 pm, 144 stations (NBC)	—
Piel Bros., New York	William Esty, New York	Piel's Light Beer	—	1-min e.t. spots, 7 stations
Progress Brewing Co., Oklahoma City	George Knox, Oklahoma City	Progress Beer	Live newscasts, recorded music, 3 Oklahoma stations	—
Rainier Brewing Co., Los Angeles	Buchanan, Los Angeles	Rainier Beer and Ale	—	Live, e.t., spots, 17 stations
Rubsam & Horrman Brewing Co., New York	Paris & Peart	R & H Beer	Boston Blackie (e.t.), Wed 8:30-9 pm, WOR (New York) Live 5-min newscasts, WBAB (Atlantic City)	—
Ruppert Brewery, Inc., New York	Lennen & Mitchell, New York	Ruppert Beer and Ale	Live 5-10-15-min sportscasts, 7 stations	Live, e.t., spots, breaks, 8 stations
San Antonio Brewing Co., San Antonio	Pitluk, San Antonio	Pearl Beer	—	E.t. breaks, 6 stations
Adam Scheidt Brewing Co., Philadelphia	Lawrence I. Everling, Philadelphia	Valley Forge and Prior Beer, Ram's Head Ale	Live newscasts, sports, variety shows, 8 stations	Spots, 3 stations
Terre Haute Brewing Co., Terre Haute, Ind.	Pollyea, Terre Haute	Champagne Velvet Beer	Live 5-15-min newscasts, daily, 10 stations Live variety show, MTWTF 11:45-12 n, WISH (Indianapolis) Recorded music, Sat 11-1 am, WFBM (Indianapolis)	Live breaks, WEOA (Evansville)
Tivoli Brewing Co., Utica, N. Y.	McCann-Erickson, Detroit	Altes Lager Beer	—	Spots, film and live, WWJ-TV (Detroit)
John F. Trommer, Inc., New York	Federal, New York	Trommer's Beer	The Answer Man, MWF 7:15-7:30 pm, WOR (New York)	Live and e.t. spots, 7 stations
Utica Brewing Co., Detroit	Direct	Fort Schuyler Beer and Ale	Live newscasts, 2 stations	—
West End Brewing Co., Utica, N. Y.	Moser & Cotins Utica	Utica Club Beer, Old English Ale	Live music, news, sports variety shows, 4 stations	Spots, breaks, 9 stations

*Summer replacement for Eddie Cantor



MC Eddie Chasz takes mike to his audience during his informal "Coffee Time" broadcast

Breakfast for Millions

"Coffee Time" proves Breakfast Club formula is good any place

Breakfast clubs where people rarely eat and coffee sessions where there's no java in which to dunk, have done more to lead listeners to the cash registers than any other form of a.m. programming. Two such programs, *Breakfast Club* with Don McNeil and *Breakfast in Hollywood* with Tom Brenner, gave the first indication (aside from Walter Winchell) that the American Broadcasting Company network was a really effective sales medium.

The coffee sessions of the Fitzgeralds (now WJZ), *Dick and Dorothy* (WOR), and Bill Herson's *Coffee with Congress* (WRC), are typical of hundreds of such

programs throughout the nation that grab listeners' ears and hold them. Broadcasts like WEEL'S *Breakfast in the Surrey Room* (Boston) and *Coffee Time at Wurzburg's* (WOOD, Grand Rapids) are typical of locally planned and locally produced successful "come and visit with us" shows. They not only rate with dialers but they are more often than not way behind in filling ticket requests.

The programs commercially fall into two general classifications, the participating shows with from four to nine sponsors on each broadcast or on a rotating basis, some on one show and others on

subsequent airings; or they're like the WOOD presentation, sponsored by one firm which has a sufficient variety of products to keep the program entertaining.

The Grand Rapids program although typical in its give-aways, mc, "fashion editor," and pianist, wasn't developed, as most breakfast shows are, by the station. It was a produced-to-order package, suggested by Oliver A. Wallace of Wallace-Lindeman, ad-agency counsel to Wurzburg's (department store). Wurzburg's president, Fred G. Schoeck, wanted something special to celebrate the store's 75th Anniversary. The occasion was to be a 365-day celebration. Thus, the program had to be a running feature which could be a vehicle for store-wide promotions and special sales events which the store was planning.

Since the store has a restaurant, the Campau Room, which wasn't used in the morning, it just cried out for a breakfast club idea (they call it "coffee time" in Michigan). By throwing the room open to guests a half hour before the store opens (the broadcast is 10:10-10:15 a.m.) prospective customers are brought in for the broadcast, and a good part of the audience spends the rest of the day shopping in Wurzburg's. It's an inducement for out-of-towners to visit the store and although it's been an advertising feature only since February, in five months it brought into the store more customers who had never been there before, than had made first-time purchases in the store in any one previous eight-month period in its 75-year history.

Unlike most "breakfast" broadcasts, they serve—actually serve—coffee on *Coffee Time at Wurzburg's*. Members of

(Please turn to page 45)



3 Great Salesmen . . . 2 Great Shows



At left, Joe Gentile, and Ralph Binge, extreme right, stars of *The Early Morning Frolic*, plan a comedy routine with Eddie Chase, center, creator of the famous *Make Believe Ballroom*.

★ EARLY MORNING FROLIC

From 6 to 9 mornings, daily, Happy Joe and Ralph do a great selling job on this CKLW music-and-comedy show that's an institution throughout the Detroit Area.

★ MAKE BELIEVE BALLROOM WITH EDDIE CHASE

A unique CKLW daily and Sunday daytime disc show headlining Eddie Chase, Detroit's Top Radio Salesman. He pulls a terrific listening audience and packs a powerful selling wallop.

In the
Detroit Area
It's . . .

CKLW

5,000 Watts at 800 kc., Day and Night

J. E. Campeau, Managing Director • Mutual System

Adam J. Young, Jr., Inc., Natl. Rep. • Canadian Rep., H. N. Stovin & Co.



A family listens and records the stations they hear in a diary. It's fun to be part of a survey

Listeners

America is a nation of guinea pigs. No other country in the world is surveyed from get-up to bedtime. Mr. and Mrs. America even permit their sleeping hours to be placed under the microscope on occasion. For this use-me-as-a-sample thinking, Gallup, Roper, Crosley, Hooper, and hundreds of other research men say, "Thank the Lord." It's the U. S. open door to how the nation thinks and lives.

Most surveys interrupt consumer thinking only momentarily, being based upon a random-sample technique of some kind or other. Two types of radio research interrupt family lives regularly. They are the Nielsen audimeter (a de-

Diaries reveal essential audience listening habits on local, regional and national shows

This preliminary questionnaire enables Audience Surveys, Inc., to pre-select Diary study respondents for a general or specific audience report

1. Do you have a radio, in working order, in your home?



Yes _____
No _____

If yes, how many?

2. What would you say are some of the things about radio programs that you like and don't like?



DISLIKE



3. On an average weekday, about how many hours does your family listen to the radio? (Check one in each column.)

During Daytime (before 6 P. M.) During Evening (after 6 P. M.)

Less than 1 hour _____
About 1 hour _____
2 hours _____
3 hours _____
4 hours _____
5 hours _____
Over 7 hours _____
Do not listen at all _____

4. Is there a telephone in your home listed in your family's name?

Yes _____
No _____



5. Does the family have a refrigerator?



Mechanical (electric or gas) _____
Ice-box _____
None _____

6. Does the family have a car?

Yes _____
No _____



If yes, how many? _____
What make? _____ What year? _____

If yes, is there a radio in working order in the car?

Yes _____ No _____

7. What magazines does your family read regularly?



8. What is the occupation of the head of the house?



Education of the head of the house? (Check one.)



Grammar school _____
Some high school _____
Completed high school _____
Some college _____
Completed college _____

Please check here the education of other family members who are over 25 years old.

Grammar school _____
Some high school _____
Completed high school _____
Some college _____
Completed college _____

9. How many are there in your family, including yourself, living at home now?



10. How old are the members of your family? Put a check in the proper box for each person.

Age	Male	Female
Under 5	_____	_____
6-11	_____	_____
12-18	_____	_____
19-25	_____	_____
26-35	_____	_____
36-45	_____	_____
46-65	_____	_____
65 and over	_____	_____

Copyright Audience Surveys, Inc.

Tell All" in Diaries

vice installed inside a home radio set to record that set's minute-by-minute tuning) and the diary. The diary (in radio research) is a printed booklet in which the family lists its radio listening for one week, by 15-minute periods. Per respondent (a diary-keeper) the diary is the least costly of all radio research. A diary kept by one family (or a member of a family) may cost as little as \$10.00 or as much as \$40.00, depending upon just how much information is desired in the report. If a coincidental telephone survey as complete as a diary were made for the same period as that covered by a diary it would cost \$22.40 for phone calls* (assuming cost per call to be five cents).

Keeping a diary is a thrilling experience for most families which do so. The forms reduce writing to a minimum and today the diary hangs on the front of many radio receivers whose record of usage is to be kept. (If it's a multiple-set family there's a diary for each radio in the home.)

Each family receives a gift at the conclusion of its diary-keeping but surprisingly enough it's apparently not the gift that inspires the diary-keeping but the fact that the family has been chosen from all the great radio audience to help determine program service and popularity. It's an honor in their minds. Indicative of this is the number of times

a research man will hear from members of a radio audience, "I've never had a telephone call asking me to what program I was listening."

Diaries reveal little more than Nielsen's audimeter except that they do indicate the number of times a receiver is turned on when there's actually no one listening (see sample diary page). It also reveals audience composition—number of men, women, and children (the latter in two age groups) listening to each program. However, it does not indicate the less-than-five-minute-program listening. There are some research men who contend that a diary hanging

(Please turn to page 46)

Two days of a typical family diary. This is from a listener in Hartford, Conn. It shows one home's listening and how audience composition changes

ENTER THE DATE HERE <u>March 7, 1947</u>										
FRIDAY 12:00 MIDNIGHT-12:00 NOON					FRIDAY 12:00 NOON-12:00 MIDNIGHT					
RADIO IS (Circle one)	RADIO STATION CALL LETTERS	NUMBER OF PEOPLE LISTENING			TIME P.M.	RADIO IS (Circle one)	RADIO STATION CALL LETTERS	NUMBER OF PEOPLE LISTENING		
		Men	Women	Children				Men	Women	Children
12:15	On				Noon-12:15	On				
12:30	On				12:15-12:30	On				
12:45	On				12:30-12:45	On				
1:00	On				12:45-1:00	On				
1:15	On				1:00-1:15	On				
1:30	On				1:15-1:30	On				
1:45	On				1:30-1:45	On				
2:00	On				1:45-2:00	On				
2:15	On				2:00-2:15	On				
2:30	On				2:15-2:30	On				
2:45	On				2:30-2:45	On				
3:00	On				2:45-3:00	On				
3:15	On				3:00-3:15	On				
3:30	On				3:15-3:30	On				
3:45	On				3:30-3:45	On				
4:00	On				3:45-4:00	On				
4:15	On				4:00-4:15	On				
4:30	On				4:15-4:30	On				
4:45	On				4:30-4:45	On				
5:00	On				4:45-5:00	On				
5:15	On				5:00-5:15	On				
5:30	On				5:15-5:30	On				
5:45	On				5:30-5:45	On				
6:00	On				5:45-6:00	On				
6:15	On				6:00-6:15	On	WDRG			
6:30	On				6:15-6:30	On				
6:45	On	WTIC	1	1	6:30-6:45	On				
7:00	On	WTIC	1	1	6:45-7:00	On				
7:15	On	WTIC	1	1	7:00-7:15	On				
7:30	On	WTIC	1	1	7:15-7:30	On				
7:45	On	WTIC	1	1	7:30-7:45	On				
8:00	On	WTIC	1	1	7:45-8:00	On				
8:15	On				8:00-8:15	On				
8:30	On				8:15-8:30	On				
8:45	On				8:30-8:45	On				
9:00	On				8:45-9:00	On				
9:15	On				9:00-9:15	On				
9:30	On				9:15-9:30	On				
9:45	On				9:30-9:45	On				
10:00	On				9:45-10:00	On				
10:15	On				10:00-10:15	On	WTHY	1	1	
10:30	On				10:15-10:30	On	WTHY	1	1	
10:45	On				10:30-10:45	On	WTHY	1	1	
11:00	On				10:45-11:00	On	WTHY	1	1	
11:15	On				11:00-11:15	On				
11:30	On				11:15-11:30	On				
11:45	On				11:30-11:45	On				
12:00	On				11:45-12:00	On				

ENTER THE DATE HERE <u>March 8, 1947</u>										
SATURDAY 12:00 MIDNIGHT-12:00 NOON					SATURDAY 12:00 NOON-12:00 MIDNIGHT					
RADIO IS (Circle one)	RADIO STATION CALL LETTERS	NUMBER OF PEOPLE LISTENING			TIME P.M.	RADIO IS (Circle one)	RADIO STATION CALL LETTERS	NUMBER OF PEOPLE LISTENING		
		Men	Women	Children				Men	Women	Children
Midnight-12:15	On				Noon-12:15	On				
12:15-12:30	On				12:15-12:30	On				
12:30-12:45	On				12:30-12:45	On				
12:45-1:00	On				12:45-1:00	On				
1:00-1:15	On				1:00-1:15	On				
1:15-1:30	On				1:15-1:30	On				
1:30-1:45	On				1:30-1:45	On				
1:45-2:00	On				1:45-2:00	On				
2:00-2:15	On				2:00-2:15	On				
2:15-2:30	On				2:15-2:30	On				
2:30-2:45	On				2:30-2:45	On				
2:45-3:00	On				2:45-3:00	On				
3:00-3:15	On				3:00-3:15	On				
3:15-3:30	On				3:15-3:30	On				
3:30-3:45	On				3:30-3:45	On				
3:45-4:00	On				3:45-4:00	On				
4:00-4:15	On				4:00-4:15	On				
4:15-4:30	On				4:15-4:30	On				
4:30-4:45	On				4:30-4:45	On				
4:45-5:00	On				4:45-5:00	On				
5:00-5:15	On				5:00-5:15	On				
5:15-5:30	On				5:15-5:30	On				
5:30-5:45	On				5:30-5:45	On				
5:45-6:00	On				5:45-6:00	On				
6:00-6:15	On				6:00-6:15	On	WCNS			
6:15-6:30	On				6:15-6:30	On				
6:30-6:45	On				6:30-6:45	On				
6:45-7:00	On				6:45-7:00	On				
7:00-7:15	On				7:00-7:15	On				
7:15-7:30	On				7:15-7:30	On				
7:30-7:45	On				7:30-7:45	On				
7:45-8:00	On				7:45-8:00	On				
8:00-8:15	On				8:00-8:15	On				
8:15-8:30	On				8:15-8:30	On				
8:30-8:45	On				8:30-8:45	On				
8:45-9:00	On				8:45-9:00	On				
9:00-9:15	On				9:00-9:15	On				
9:15-9:30	On				9:15-9:30	On	WDRG	1	1	
9:30-9:45	On				9:30-9:45	On	WDRG	1	1	
9:45-10:00	On				9:45-10:00	On	WDRG	1	1	
10:00-10:15	On				10:00-10:15	On	WDRG	1	1	
10:15-10:30	On				10:15-10:30	On	WDRG	1	1	
10:30-10:45	On				10:30-10:45	On	WDRG	1	1	
10:45-11:00	On				10:45-11:00	On	WDRG	1	1	
11:00-11:15	On				11:00-11:15	On				
11:15-11:30	On				11:15-11:30	On				
11:30-11:45	On				11:30-11:45	On				
11:45-12:00	On				11:45-12:00	On				

BEFORE YOU START THE DIARY FOR THE NEXT DAY, PLEASE CHECK TO SEE THAT:
 a. This page is a record of listening on Friday.
 b. Each quarter hour is marked either "OFF" or "ON".
 c. If the quarter hour is marked "ON" the call letters of the station listened to are entered.

BEFORE YOU START THE DIARY FOR THE NEXT DAY, PLEASE CHECK TO SEE THAT:
 a. This page is a record of listening on Saturday.
 b. Each quarter hour is marked either "OFF" or "ON".
 c. If the quarter hour is marked "ON" the call letters of the station listened to are entered.

Hey, bub, you've



dropped something!

THE other day a certain network (let's call it network "B") published some special arithmetic about its national circulation based on BMB data. It counted only those listeners to its network who lived in areas where 75% of the radio families listened to network "B" at least once a week. And it did the same for the other networks.

It dropped out all listeners in all other areas.

It dropped out listeners, for instance, in New York City, the largest in the nation.

— In New York City *no station* reaches the 75% level in the daytime. (Oddly enough, in selling its New York station, network "B" bases its argument on a 50%-or-better level.)

It dropped out listeners, for instance, in Philadelphia, the third largest city in the nation.

— In Philadelphia CBS is *the only network* that reaches the 75% level in the daytime.

Why did network "B" so casually disenfranchise the daytime listeners in New York and Philadelphia? BMB defines circulation as the number of families listening in all areas above 10%. It must be fairly obvious that circulation is circulation—*wherever it exists*. Circulation is all listeners—at the 35% level, the 50% level, the 90% level.

Could it be that network "B" was straining for a lead out of all proper proportion?

Why strain?

BMB data offer a perfectly valid (and perhaps far more useful) basis for measuring the potential audience a network delivers. It can properly be called a measurement of *effective coverage*, and is readily defined as all radio families in areas where 50-to-100% listen.

This particular level stems from the fact that virtually all stations effectively cover their home

cities. And BMB itself established that 92% of all stations attain the 50-100% level in their home cities. This level provides the traditional yardstick used by broadcasters to reveal their potential value to advertisers.

This level includes the listeners in New York City and Philadelphia which network "B" blandly chose to drop.

By this yardstick of *effective coverage* you obtain quite a different picture... quite a different relationship between the four networks from the one calculated by network "B".

Here's what you really get:

EFFECTIVE NETWORK COVERAGE*

Nighttime Radio Families

CBS	32,400,150
NETWORK "B"	33,069,330
NETWORK "C"	26,518,730
NETWORK "D"	23,281,760

Daytime Radio Families

CBS	31,685,080
NETWORK "B"	33,457,250
NETWORK "C"	28,255,660
NETWORK "D"	24,982,230

*Based on BMB Study No. 1 conducted in March, 1946 and projected to the BMB estimate of 33,998,000 U.S. radio homes (January, 1946).

You discover clearly—and perhaps for the first time—that CBS and network "B" are virtually on a par in their ability to supply effective coverage of the U.S. radio market.

The Columbia Broadcasting System

How J-M reaches that vital 500,000

Johns-Manville reaches 41,000,000 listeners a month through its CBS daily five-minute newscast (8:55-9:00 p.m. est), but only one out of 82 of these dialers is really important to J-M business. That's because few of the 1,200 products in the J-M line are sold direct to the public, or even specified when Mr. and Mrs. Consumer buy or remodel a home. Moreover, a considerable part of the \$100,000,000 business done by the corporation has nothing to do with the consumer but is designed for industrial application only.

Johns-Manville's thinking is that it wants to reach 500,000 men: lumber men, architects, contractors, builders, and corporation executives in all fields. These are the men who actually specify the use of J-M products. That doesn't mean that Johns-Manville is unmindful of the effect of the buyer on builders, but rather that the number of consumers who build homes each year is small in comparison with the great number who listen to J-M newscasts, night after night. Among the 41,000,000 rotating listeners J-M feels that it's reaching its vital 500,000.

Johns-Manville spends roughly \$800,000 for its broadcasts, which cover the 52 weeks of the year. It also spends more than half as much as this amount in trade papers (\$425,000). And much of this trade paper copy is geared toward telling the distributor of Johns-Manville products that the J-M line has been pre-sold to the public through radio. Actually, on every fifth broadcast or so the commercials on the program mention a J-M dealer by name, and a great deal of the trade paper copy is built around this bow to the construction and building supply industry. During the present period when the building industry in general is being attacked on all sides, good-will is very important. Long before

Johns-Manville illustrates how to use broadcasting to achieve distribution plus jobber, architect, and builder acceptance

To our customers

In the interest of protecting our customers in these days of high prices, we will continue to adhere strictly to these seven principles:

1. We, as building material dealers, agree to continue to make every effort to reduce our operating costs and, at all times, to ask prices reflecting only a fair return.
2. We pledge our support to the program of fighting the racketeer building material market.
3. We pledge our support to the program of seeing that those veterans desiring to build or remodel have first opportunity to obtain the building materials available.
4. We believe that the only way that we can protect our market today and for the future is to continue to use our influence to keep the cost of housing down to a minimum, and we pledge that we will exert every effort against the threat of inflation caused by the shortage of materials and the shortage of skilled labor.
5. We pledge that we will continue to follow a policy of frankly representing to our customers the quality of the products we are able to offer in those cases when there is such a shortage of standard materials.
6. We, as retail merchants, assume the responsibility of keeping constantly abreast of new developments in building materials to provide greater economies and better livability in the building and remodeling of homes.
7. We pledge that we will continue to work with reputable manufacturers to accomplish these basic objectives in the interests of our customers and for the general welfare of our community.

This plaque can be displayed only by Johns-Manville dealers who have officially endorsed the above principles

THE JOHNS-MANVILLE RADIO PROGRAM - "BILL HENRY AND THE NEWS" IS REACHING 41,000,000 PEOPLE A MONTH ABOUT THIS MOVEMENT ON THE PART OF DEALERS THROUGHOUT THE COUNTRY TO PROTECT THEIR CUSTOMERS. WE INVITE YOU TO LISTEN IN YOUR CBS STATION WEEKDAYS THROUGH FRIDAY.
8:55 P.M. Eastern Time 7:55 P.M. Central Time 6:55 P.M. Mountain Time 5:55 P.M. Pacific Time

2,500 lumber dealers display this pledge. Johns-Manville directs business to them.



\$ing

This is the NEW Singin' Sam show with Charles Magnante, world famous accordionist, and the mellow-voiced Mullen Sisters.

Transcription Sales,

115-117 W. HIGH STREET, SPRINGFIELD OHIO—PHONE: 4-4

New York 22, 130 E. 56 St.—Plaza 9-1446

Singin' Sam Sells

Yes

Singin' Sam Means Sales Success

Singin' Sam is one of America's outstanding radio salesmen. "Sam" sings and sells his way into the hearts of millions of fans and new friends every day.

Singin' Sam's songs will make your cash register sing with sales! This show fits every type of listener, which makes it the ideal program for any advertiser!



Please send more information on how Singin' Sam can sell for me too:

NAME
STREET.....
CITY.....
STATE.....

Mail to: TRANSCRIPTION SALES, INC.,
117 W. High Street, Springfield, Ohio

S.C.

The field of package show producing is the most hazardous in radio. Every year a number of young men with ideas leave agencies, networks, and stations and new producing groups are born. And just as often as they are born other producing groups quietly pass from the picture. There are a few independent producers who have survived through the years. These are the men who own one or more packages that have become hits—standard programs on the networks, men like Phillips Lord, Hi Brown, Henry Souvaine, Ed Byron, Ted Collins, Lou Cowan, John Guedel, Frank Hummert, Ray Morgan, Carlton Morse, Bernard Prockter, Bernard L. Schubert, Carl Wester, John Clark (Transamerican Broadcasting & Television Corporation). Even some of these frequently approach a new season with nothing available for sponsors.

Most successful of the group of regulars is, of course, Frank Hummert with his stable of daytime strips, a field in which Carl Wester, ex-Chicago and now Hollywood, also has been successful. Producing daytime shows that deliver satisfactory housewife audiences at a low cost is an assembly-line type of creative endeavor. Building shows to broadcast five times a week within a price range of

\$2,000 to \$3,000 means cost controls of the highest order. Too many and too long rehearsals can throw in the monkey wrench and even elaborate production requirements kill budgets. That's why the number of independent producers in the daytime field is very limited indeed. Producing limited-budget shows for evening broadcast is also a fine art—an art that is practiced by directors like Hi Brown, Ed Byron, Phillips Lord. Low-priced high-rated shows like *Inner Sanctum* and *Mr. D. A.* require a regular staff of freelance writers, a knowledge of the abilities of a great number of actors, plus an ability to get the most out of people with whom the director is called upon to work.

It's most unfortunate that there isn't more stability in the independent package producing field, for many of the most suc-

cessful formulas now on the air were originated by package producers. Typical of these are *We, the People*, *FBI in Peace and War*, *Aldrich Family*, *Double or Nothing*, *Hint Hunt*, *Lone Ranger*, *One Man's Family*, *Superman*, *Quiz Kids*, *People Are Funny*, *Exploring the Unknown*, and *Information Please*.

It is possible, of course, that the networks' renewed emphasis on program production may hypo idea production but thus far emphasis hasn't been on new formulas but merely on building salable commercial programs that are expected to develop good audience ratings among network leaders. Ideas in SPONSOR's report in its *Fall Facts* edition (July) of available network packages were hardly discernible although network package program executives insist that ideas are welcome and will be given every opportunity.

Agency men who have bought package programs from independent producers state that the advantages are numerous. First there's the fact that the show belongs to the producer who has a personal interest in making it the best of its kind and works directly for the agency. Second, "It's like hiring a major program executive—only you pay only for the program and not extra for the supervisory employee." That's the way a major advertising agency executive explained the fact that his organization hadn't created a single program in its history but had purchased packages which were then further developed jointly by the package producer, client, and agency staffers.

An important factor in the availability of independently-produced packages is the fact that the program is not tied to any specific set of facilities as is the case with a network package. Of course neither is an agency-produced program, but the number of agency-produced-and-originated shows is small. The reason for this is simply that the agency is the sponsor's representative. It cannot build up a group of programs and have them on tap when an advertiser decides that he wants to go on the air. The agency starts

Radio's idea man: th

WEMP Moves AHEAD!

For twelve years WEMP has served the 225,900 families in its primary area. We have won a lot of well-earned laurels and are daily adding new ones.

New Programs do it . . .

We created and sold many new local programs, such as "Breakfast with Bob," "Ladies' Choice" and "Listen, My Children"

Promotion Helps it . . .

We run regular schedules in both Milwaukee newspapers—Dash Cards on the trolleys and busses—an attractive "WEMP Listener" magazine and a complete monthly separate Merchandiser to grocers and druggists.

Results Prove it . . .

Using fifteen minutes Monday through Friday, Milwaukee's Largest Dry Cleaner overwhelmed by results on two unusual tests. Using a five-minute newscast several times daily, an Oil Company conducts successful direct sale campaign. Largest Retail Shoe Store buys WEMP-developed juvenile program and finds new way to sell youngsters between ages four and ten.

\$100,000 Will Improve it . . .

A new Transmitter site and 465-foot Tower will increase coverage 100 per cent.

WEMP Milwaukee

Basic Station

AMERICAN BROADCASTING COMPANY

Hugh Boice, General Manager

NATIONAL REPRESENTATIVE: AVERY-KNODEL, INC.
NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

Independent producer

its operations for an advertiser after the fact. By its very nature it starts designing a program or shopping the field after the client has decided upon broadcasting as a medium. That's usually too late to start building a show for once it has been decided that an advertising campaign is necessary it must go into action quickly. Ordinarily the program selected must be able to deliver an audience as soon as it makes its debut. Programs can't be built

under this kind of pressure, so agencies generally canvass the field when an order comes in and present a number of package programs to their client—or programs planned by one of the great artists' representative organizations, Music Corporation of America, William Morris, General Artists Corporation, National Concert and Artists Corporation, and James L. Saphier. These talent reps build programs which use the performers they

showcase is not, except in a comparatively few cases, a saleable commodity, represent, realizing that talent without a

Independent package producers have only one thing to sell—shows. Naturally, therefore, they experiment, build shows on speculation—and keep a number of ideas on wax ready for an agency which needs a vehicle for a client.

Some of the outstanding sponsored programs that are still owned by independent producers include *Duffy's Tavern*, *Gangbusters*, *Reader's Digest of the Air*, *Corliss Archer*, *Ellery Queen*, and *Screen Guild*. Among the programs listed in the two-page tabulation of independent package program availabilities in this issue there are no doubt a number of programs which may fall into the same classification as the above "successes," since the unattached producer usually comes up with the ideas. Remember *Information Please*, *Truth or Consequences*, and *Life of Riley*.

Independent Producer Live Program Availabilities

TITLE	TYPE	APPEAL	TIME	AUCTION	PRICE	PRODUCER
A TRIP TO HITLAND	MUSICAL	WOMEN Jack Parker sings the songs of today and yesterday	15 MIN, 1-5 A WEEK	E.T.	*	JACK PARKER
ARM CHAIR SLEUTHS	AUDIENCE PARTICIPATION	FAMILY Mystery with a twist	30 MIN, 1 A WEEK	LIVE	*	W. BIGGIE LEVIN
AT HOME WITH FAYE AND ELLIOTT ROOSEVELT	INTERVIEW	FAMILY A guest personality is entertained weekly at Hyde Park	15 MIN, 1 A WEEK	E.T.	*	KERMIT-RAYMOND CORP.
BARBER SHOP HARMONIES	MUSICAL	FAMILY Well-known songs sung in barbershop—quartette style	15 MIN, 5 A WEEK	E.T.	*	LOUIS G. COWAN, INC.
BRINGING UP JUNIOR	INTERVIEW	WOMEN Child guidance theme with distinguished guests	15 MIN, 3 A WEEK	E.T.	\$1500	GAINSBOROUGH
CAMPUS QUIZ	QUIZ	STUDENTS Two-man teams from two colleges compete in a quiz	30 MIN, 1 A WEEK	E.T.	*	L. B. S.†
COLLEGIATE PLAYHOUSE	DRAMA	ADULT Original and adapted dramas performed by college radio workshops	25 MIN, 1 A WEEK	E.T.	*	L. B. S.†
CROSSROADS	AUDIENCE PARTICIPATION	FAMILY Jury panel selected from audience determines solution of suspense dramas	30 MIN, 1 A WEEK	E.T.	\$5000	GAINSBOROUGH
CROSSROADS TO ADVENTURE	DRAMA	FAMILY Dramatized adventures from the file of explorer Cyril Von Baumann	30 MIN, 1 A WEEK	SCRIPT	\$2550	VON BAUMANN
DREAM STREET	DRAMA	FAMILY Mystery, romance, adventure and comedy dramas appealing to dreamer in every one	30 MIN, 1 A WEEK	E.T.	\$5000	BASCH RADIO PRODUCTIONS
FOX AND HOUNDS	AUDIENCE PARTICIPATION	FAMILY The entire audience participates and shares the profits	30 MIN	LIVE	*	BASCH RADIO PRODUCTIONS
FRONT STAGE CENTER	DRAMA	FAMILY One character one act plays	15 MIN, 1-3 A WEEK	LIVE	*	W. BIGGIE LEVIN
FRONTIER TOWN	DRAMA	FAMILY "Suspense"—on a horse	30 MIN, 1 A WEEK	LIVE	\$3500**	JOHN GUEDEL
GLEE CLUB	MUSICAL	STUDENTS Each week a different club sings the songs for which its college is famous	15 MIN, 1 A WEEK	E.T.	*	L. B. S.†
EDGAR A. GUEST	FAMILY PHILOSOPHER	FAMILY Edgar Guest reads the back page, a few poems, a little philosophy	15 MIN, 1-3-5 A WEEK	LIVE	*	W. BIGGIE LEVIN
HOLLYWOOD QUIZ	QUIZ	FAMILY Average movie-goer matches wits with top movie personalities and regular panel	30 MIN, 1 A WEEK	E.T.	*	LOUIS G. COWAN
HOOOOO HUNT	DRAMA	FAMILY Origin and fallacies of superstitions explained in mystery play	15 MIN, 1 A WEEK	LIVE	*	W. BIGGIE LEVIN
HOT CLUB	DISK JOCKEY	COLLEGE STUDENTS Jazz—classics and new releases spun by expert Joel Chaseman	30 MIN, 1 A WEEK	E.T.	*	L. B. S.†
I WAS A CONVICT	DRAMA	FAMILY An analysis of what makes a criminal. Personal narration by ex-convicts	30 MIN, 1 A WEEK	E.T.	*	LOUIS G. COWAN
IF I HAD MY WAY	INTERVIEW	FAMILY The man in the street expresses his opinion on any conceivable subject	15 MIN, 1 A WEEK	LIVE & E.T.	*	ROY DE GROOT

TITLE	TYPE	APPEAL	TIME	AUDIION	PRICE	PRODUCER
INTERCOLLEGIATE FOOTBALL GAMES	SPORTS	FAMILY	COMPLETE GAME	E.T.	*	I. B. S.†
			Play-by-play broadcasts from field; summations and scores of other games between quarters			
IT'S UP TO YOU	FORUM	COLLEGE STUDENTS	30 MIN, 1 A WEEK	E.T.	*	I. B. S.†
			Panel of students and well-known experts discuss basic problems in the news			
LET'S GO EXPLORING	QUIZ	JUVENILE	15 MIN, 3 A WEEK 30 MIN, 1 A WEEK	SCRIPT	\$55; \$1250	VON BAUMANN
			Dramatic quiz based on exploring and geography			
LET'S PLAY REPORTER	AUDIENCE PARTICIPATION	FAMILY	30 MIN	E.T.	*	BASCH RADIO PRODUCTIONS
			How well did you listen? Play reporter and test your mental ear			
THE LIVES OF NICOL SMITH	DRAMA	ADULTS	15-30 MIN, 1-3 A WEEK	E.T.	*	CAPLES COMPANY
			True accounts of fantastic experiences of a U. S. secret agent in Vichy, France, and Siam			
LUCKY ANNIVERSARY	AUDIENCE PARTICIPATION	WOMEN	30 MIN, 5 A WEEK	E.T.	*	LOUIS G. COWAN
			Compete for wedding anniversary gifts in studio contest. Listeners also in on gifts and fun			
MEET MR. MAGIC	DRAMA	FAMILY	30 MIN, 1 A WEEK	E.T.	\$5000	GAINSBOROUGH
			Adventures of Steve Wayne, professional magician and amateur detective			
MELANIE HEDWICK, PSYCHIATRIST	DRAMA	FAMILY	30 MIN, 1 A WEEK	SCRIPT	MIN. \$3000	VON BAUMANN
			"Spellbound" type of psychological drama with running central character			
MENTAL MARATHON	QUIZ	FAMILY	30 MIN, 1 A WEEK	E.T.	\$2500	GAINSBOROUGH
			Quiz based on the seven lively arts, with a "marathon race" on each show			
MOVIES ON THE MIND	AUDIENCE PARTICIPATION		30 MIN, 1 A WEEK	LIVE	\$2500	GOTHAM RADIO PRODUCTIONS
			Quiz team from studio audience battles movie industry team on stars and picture personalities			
MR. UNKNOWN	DRAMA	FAMILY	30 MIN, 1 A WEEK	E.T.	*	LOUIS G. COWAN
			Low cost dramatic package. Personal narrative technique			
ON THE WIRE	NEWS	COLLEGE STUDENTS	25 MIN, 1 A WEEK	E.T.	*	I. B. S.†
			News and human interest stories given feature treatment. On-the-spot narrative and interviews			
PICK THE HITS	QUIZ	WOMEN	15 MIN, 1-6 A WEEK	E.T.	*	IMPERIAL RADIO PRODUCTIONS
			Listener wins cash prize if he sends a given list of three tunes in order of studio audience popularity			
RADIO THEATER OF FAMOUS CLASSICS	DRAMA	FAMILY	30 MIN, 1 A WEEK	E.T.	\$3500	KERMIT-RAYMOND CORP.
			Radio adaptations of world's most famous writers of all time. Name guest star leads			
REMEMBER JUDY	MUSICAL	COLLEGE STUDENTS	30 MIN, 1 A WEEK	E.T.	*	I. B. S.†
			Torchy songs by college star. Collegiate stuff			
RFO AMERICA	FARM	FAMILY	30 MIN, 1 A WEEK	E.T.	*	LOUIS G. COWAN
			Real dirt farmers speaking their minds in their own language.			
SAFARI CLUB	DRAMA	JUVENILE	15 MIN, 3-5 A WEEK	SCRIPT	\$3500	VON BAUMANN
			Fictionized dramas based on true stories of exploring			
SAMMY THE GREAT	DRAMA	FAMILY	30 MIN, 1 A WEEK	LIVE	*	W. BIGGIE LEVIN
			Mystery with background of show business			
THE COLONEL'S LADY	QUIZ	WOMEN	30 MIN, 1-5 A WEEK	LIVE	*	PAUL F. ADLER
			Participation program for and by housewives, with Col. Stoopnagle			
THE SEVEN SEAS	DRAMA	FAMILY	30 MIN, 1 A WEEK	LIVE	\$3000	GOTHAM RADIO PRODUCTIONS
			Series based on great sea literature of all time			
THE SONG TRAVELLER	FOLK MUSIC	FAMILY	15 MIN, 1 A WEEK	E.T.	\$175	GAINSBOROUGH
			Folk songs, stories, and legends from all over America			
THE VIRGINIAN	DRAMA	FAMILY	30 MIN, 1 A WEEK	E.T.	*	LOUIS G. COWAN
			Series adapted from Owen Wister's famous novel of the same name			
THE WORLD OF JACK LONDON	DRAMA	FAMILY	30 MIN, 1 A WEEK	LIVE	\$6500	GOTHAM RADIO PRODUCTIONS
			Series based on the famous adventure stories of Jack London			
HELENE SMITH AT THE WURLITZER	MUSICAL	FAMILY	30 MIN, 5 A WEEK	E.T.	\$500	HOLLYWOOD ASSOCIATE PRODUCERS
			Five individual organ formats sponsorable by one or more sponsors			
SPORTS PARADE	SPORTS	COLLEGE STUDENTS	15 MIN, 1 A WEEK	E.T.	*	I. B. S.†
			Sports news, commentary, and interviews with players, coaches, and officials prominent in college sports			
STARLING OF THE WHITE HOUSE	DRAMA	FAMILY	30 MIN, 1 A WEEK	SCRIPT	\$3500	PAUL F. ADLER
			True experiences of the man whose Secret Service detail guarded five presidents			
SUBURBAN HEIGHTS	COMEDY	FAMILY	30 MIN, 1 A WEEK	E.T.	*	CAPLES COMPANY
			Warm, human situation comedy based on famous Glynn Williams cartoons of same name			
TAKE MY ADVICE	AUDIENCE PARTICIPATION	FAMILY	30 MIN, 1 A WEEK	E.T.	\$1500††	JOHN GUEDEL
			Board of best children and adult contestants advises on listener domestic problems			
TELE TIME	QUIZ	FAMILY	15 MIN, 1-6 A WEEK	E.T.	*	IMPERIAL RADIO PRODUCTIONS
			Listener wins prize if he gives correct time when telephoned. If he fails, jackpot increases until there is a winner			
TOLD AT THE EXPLORERS' CLUB	DRAMA	FAMILY	15-30 MIN, 1 A WEEK	LIVE & E.T.	*	ROY DE GROOT
			Viljalmar Stefansson, noted Arctic explorer, relates great stories of exploration			
VOICES OF HISTORY	DOCUMENTARY	COLLEGE STUDENTS	25 MIN, 1 A WEEK	E.T.	*	I. B. S.†
			Complete background of major news events. Emphasizes significance by dramatizations and actual recordings			
WEEK-END IN NEW YORK	NEWS	COLLEGE STUDENTS	10 MIN, 1 A WEEK	E.T.	*	I. B. S.†
			Reports on what to do over week-end in New York. Tips on restaurants, shows, movies			
WHAT DO YOU THINK?	DRAMA	ADULTS	15-30 MIN	SCRIPT	*	BASCH RADIO PRODUCTIONS
			Series based on mental and psychic phenomena. True experiences			
WHAT YOU DOING TONIGHT?	INTERVIEW	FAMILY	15-30 MIN, 1-5 A WEEK	LIVE & E.T.	*	ROY DE GROOT
			An around-the-town quest with portable wire recorder show, how people find entertainment			

*Since costs are variable depending on type of production sponsor desired, no figures are given.

†Available over the Intercollegiate Broadcasting System only.

††With name guests, \$2500.

Employees must be sold too

Labor Relations part of radio's commercial job

No matter what the primary objective of a commercial radio program, if it's doing a complete job it is also serving as an employee relations medium. It may be able to do this without prior planning but it functions best in selling management to labor when this isn't left to chance. And it isn't left to chance today by most intelligent users of the air.

At one time unions looked upon any employee slant in a consumer broadcast as an attempt to build a company union but today most of them (AFL, CIO, and many independents) feel that anything that can be done to give stature to the working man is to be encouraged. U. S. Steel tributes during the George Hicks commentary on the *Theatre Guild of the Air* to employees with good safety records, to father-and-son and brother teams of workers, his salutes to men who have climbed up through the ranks, have definitely helped labor and management at practically all U. S. Steel plants, covering over 250,000 employees.

What goes out over the air is only part of the employee relations job. Bringing the broadcast program itself to employees is also a vital factor in building a smooth-working production group. Both labor and management realize that law, unions, and management together can't build good morale—that not even a high base pay is the answer. A few malcontents can slow down a production line to the point of destroying an entire schedule. The big problem is to make everyone want to do his job.

DuPont, Prudential Life Insurance, the





Employees meet the corporation's products in the lobby before witnessing a broadcast



Star autographs are part of a broadcast for employees. Here two little girls meet Joseph Cotten



U. S. Steel workers dressed up to see "Theater Guild of the Air" broadcast in Cleveland

electric light and power companies, as well as U. S. Steel, are just a few who travel their programs to their employees. Du Pont has taken *Cavalcade of America* to Wilmington, Newark, N. J., Charleston, W. Va., and Richmond, Va., where the rehearsals, broadcasts, and repeat airings were all seen by groups of du Pont employees. These personal appearances don't just happen. They're staged with plenty of show business acumen. In the lobby of the theaters from which they are broadcast there are usually a number of displays to educate the du Pont working family on the number and nature of products which come from du Pont factories since no one group of employees works on more than 5 per cent of the products that carry the du Pont trademark. To build employee respect for the products on which they and their fellow employees work is a keystone in achieving consumer acceptance. Employees can't get that "our product" feeling unless they see the products. That's why when *Cavalcade of America* travels it carries with it a complete display of du Pont products from Duco to Nylon.

Once the employees are in the auditorium to witness rehearsal, broadcast, or repeat airing they are entertained by a well-staged warm-up. The cast is introduced and production details explained, the sound man goes into a demonstration, and the star of the program (in Newark it was Joseph Cotten) does a comedy routine with Bill Hamilton of the du Pont advertising department. Before the planned patter Hamilton makes a straight presentation on the whys and wherefores of the *Cavalcade* and sells du Pont and the employees to the employee guests. The patter between the star and Hamilton is sprinkled with allusions to the plants whose workers are in the audience and to employees whom all the du Pont men and women in the area know. It's typical after-dinner speech stuff but the average working man and woman doesn't get to many banquets, if any, during a lifetime. They just eat it up.

Even if the entire framework for the broadcast weren't staged, many of the employees would go away from a live broadcast exhilarated. Big network broadcasts in the flesh are not available regularly and it's a special occasion indeed when one comes to town, an occasion that builds better labor-management feeling all the way along the line. In the case of the du Pont-Newark broadcasts 60 per cent of all du Pont employees in the area requested tickets for the broadcasts or rehearsal and actual attendance figures exceeded 10,500.



Chicago's Medinah Temple auditorium holds thousands but Steel employees filled every seat for "their" program's presentation of "Golden Boy"

There was some discussion prior to the broadcast of having a dinner for newspaper men, du Pont local executives, and visiting firemen, but that was vetoed because it would have detracted from the broadcast's being an employee gesture. A reserved section for important du Pont executives at the broadcast was also ruled out for the same reason. At the well-planned employee broadcasts, the Colonel's lady and Judy O'Grady sit next to one another and don't know the difference.

That goes for the *Theatre Guild of the Air's* visits to Pittsburgh and Chicago for U. S. Steel as well as the *Prudential Family Hour* and Jack Berch's peregrinations for Prudential Life Insurance Company of America.

The employee relations job of a life insurance company differs from that of most other companies. Fifty per cent of their employees are salesmen, salesmen whose day-to-day income depends on actual sales. These men are hard to sell on any advertising medium. They still look upon the class *Family Hour* as the Prudential president's personal project. But Jack Berch is another matter. Berch talked with several thousand Prudential

salesmen personally during the first three months he was on the air. He made calls with them on prospects. Being an ex-tea-and-coffee salesman (Youngstown, Ohio) he considers himself Prudential's air-door-opener. One afternoon a week he still addresses a group of salesmen and his commercials are sent to all Prudential men before they are broadcast so the doorbell-ringers feel that the show is planned to help them. Jack Berch traveled last season and will travel this fall and winter again—and when the show travels the salesmen employees are never overlooked.

Like the *Family Hour*, the *Telephone Hour* isn't in tune with what a great number of the Bell Telephone System (A. T. & T.) employees hear regularly. While the program always salutes the 600,000 telephone company employees, the company is frank to admit that they don't expect much more than 20 per cent of the 600,000 ever to listen in to the broadcasts. Nevertheless there had to be some way in which the employees could be impressed with what the company was doing. So they filmed a typical *Telephone Hour* with Joseph Hoffman and made

over 200 prints of the film (some 16mm and some 35mm).

Now over 480,000 of the 600,000 employees have seen the film and feel that the *Telephone Hour* is their program. The picture has as a matter of fact been seen by millions, because many local theater chains have run it as a short subject despite its commercial aspect, it's that good as entertainment. This is the most successful attempt thus far to film a broadcast show designed to reach the employee. Westinghouse and Chesterfield tried the idea some years ago, but the results weren't as good, either as employee relations or entertainment or in their merchandising implications, as the Bell Telephone tie-up.

While the employee side of broadcast advertising is important, agency men stress the fact that it must never be forgotten that a broadcast is, first and foremost, entertainment. The Aluminum Company of America tried to overcome both a negative labor policy and a negative public relations job, both very evident toward the end of the war, by presenting *Lighted Windows*, the story of an average American family in wartime.

(Please turn to page 47)



Mr. Sponsor Asks...

“Singing commercials are effective, but can be done to correct growing public antagonism to them without destroying their selling impact?”

Thomas H. Lane | Director Sales Promotion and Advertising
Rexall Drug Company, Los Angeles

The Picked Panel answers Mr. Lane



That's a rather difficult question to answer specifically. First, let me ask the sponsor a question. Who's to decide which singing commercials are acceptable and which are not? Make it two

questions. Who will, or can, set a standard of what constitutes a listener-acceptable, commercially successful type of singing commercial, one that will correct or avert this "crisis" in the affairs of the advertising fraternity? The other fellow's opinion may be as good as mine, it says here, but inasmuch as the other fellow's opinion hasn't been asked, and mine has, I shall proceed to pontificate. Here's our formula:

1. A simple tune.
2. Simple lyrics.
3. Simple copy.
4. A smart basic idea or "gimmick" that will have "memory" value.
5. Keep spoken lines to a minimum and, so far as possible, incorporate the "sell" into the lyrics.
6. Decide which major "benefits" of the product are to be stressed.
7. Incorporate not more than three "benefits" in the lyrics of any one spot.
8. Select a simple tune (original or public domain) to fit lyrics. Tune should be rhythmical; lyrics singable. Both should be easy to grasp when heard through the listener's loud speaker.
9. If the nature of the product is such (or the sponsor thinks it is) that it would

require a self-winding silver-tongued orator with lungs of brass to "expose" its merits, we'd hire a hall, not use spot radio. (We've had to hire no halls so far, thank you.) 10. Finally: Engage good talent. The best is none too good. Remember your singers are your salesmen. Don't "chisel." You want singing spots that are "able": sing-able, like-able, memor-able. Be willing to pay well for them. If the spots are appetizing to the ear, they'll be motivating to the mind.

To sum up:

Say it simply.
Say it quick.
Say it often.
Make it stick.

End of pontification.

CHESTER H. MILLER
Director of Radio
Calkins & Holden



The answer to the problem of keeping the singing commercial up to par in sales impact rests squarely on the imagination and skill of the creator.

Radio is, most unfortunately, sheep-like in its trends. A whacking good musical spot by Pepsi-Cola caught the ears of the listener, and overnight everybody and his brother were doing jingles.

Advertising men are no exception to the rule when it comes to being frustrated Poet Laureates—they're maybe the worst—and the temptation to write a bit of doggerel verse is strong. A few bars of music are added, giving the spot sound and fury but all too often signifying nothing. A "quickie" choral group records the thing—and the unhappy listeners reach for the switch.

Bad material, bad performance, and

bad production will make a bad spot—just as they will make a bad radio show. When the advertiser takes care to do the job well, the listener will take the capsule without gagging.

One suggestion—keep the number of sales-points down. Don't ask even the best lyricist and composer to include a word-picture of the founder and factory in twenty seconds.

DONALD S. SHAW
Vp and Radio Director
Geyer, Newell & Ganger



First, is it quite fair to attribute "growing public antagonism" toward all jingles? Wouldn't it be much fairer to say that there is growing public antagonism toward "those jingles which are one hundred per cent advertising and zero per cent entertaining?"

The jingle has proved very effective as an advertising tool for the simple reason that we are probably the most music-conscious nation in the world. Music is one of our fundamental forms of entertainment.

If a jingle measures up as a truly entertaining song (or songlet) and, if it satisfies our national yen for words and music, it will be listened to, and, depending upon the degree of its cleverness, will be remembered to a greater or lesser extent.

However, we must remember the psychologists' warnings that the distance between love and hate is less than the thickness of a piece of paper, and make our jingles really good. We must put real thought into them—good ideas cleverly worded—and not try to get by with a jingle consisting of the name of the product plus a tested selling phrase set to just enough sixteenth notes to fit.

In my opinion, a clever commercial lyric matched with a good melody will not face "growing public antagonism" and will always carry a selling impact.

WALTER CRAIG
Vp and Radio Director
Benton & Bowles, Inc.



The solution is better programing! I hope the movie version of *The Hucksters* (demonstrating spot radio at its worst) will not be taken too lightly by station managers, agencies,

and their clients.

In buying time for a network show, the agency and client look first at program adjacencies and the network in turn looks at the proposed show to insure good programing.

Just one misplaced spot-jingle can cause a great loss to any network station's share of audience. Stations have been too anxious to sell spot-jingle time without actually knowing anything about the spot, other than the name of the sponsor.

Recently we tested the use of our Listerine Tooth Paste Jingle as a replacement for the first live commercial on one of our locally-produced *Quiz of Two Cities* shows. We quickly expanded the "jingle" to all 26 markets because of the many favorable comments received from both management and listeners. The jingle proved to be a production improvement.

The "singing commercial" has been a profitable enterprise to all concerned, but its sales impact will be greatly curtailed unless serious thought is given to proper programing.

RAY H. KREMER
Director of Radio
Lambert and Feasley, Inc.



I disagree that singing commercials are gaining disfavor with the public. Dealing with a number of these musical spots in our own organization, we have made a private survey in the field

to get the actual viewpoint of Mr. Average Layman. I found there is no growing public antagonism to singing commercials.

(Please turn to page 48)

SOX	0	1	0	0	2	0	2	0	0	6
BIRDS	0	0	1	0	0	1	0	0	0	2

Know THE SCORE!



IN THE HOLE



ON DECK



AT BAT

WFBM is 'way out in front, with twenty-five per cent more listeners in Indianapolis than our nearest competitor!* Twenty-five is a lot of per centum.

And there are lots of people in the Indianapolis trading area — just a couple hundred thousand shy of two million people, according to a recent survey. City dwellers, suburbanites, small towners and farmers live within range of WFBM's transmitter.

Reach the rich Central Indiana market effectively—through radio. Radio in Central Indiana means WFBM, basic outlet for the Columbia Broadcasting System and a regular visitor in Indiana homes for twenty-five years.

*Total rated time periods, May-June Hooper listening index.



WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

OUR PROMISE

for JULY

In June we wrote: "The July Fall Facts Edition will be 100% devoted to vital information on spot, network, programing, merchandising that sponsor and agency need to effectively use broadcast advertising this fall. A unique compendium in readable, useable SPONSOR style. You'll cherish your copy. Take our word for that."

the
promise
fulfilled

"For the first time I have had the experience of picking up a publication the contents of which, from cover to cover, impressed me as having been prepared for me and me alone."

C. E. Hooper
C. E. Hooper, Inc.

"Every month's issue seems to outdistance the previous one. For our money the July issue is a real lumbrieger . . . and such an issue will remain close at hand for a long time to come."

E. P. J. Shurick
Free & Peters

"Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies."

H. C. Wilder
WSYR

"On my trip to Chicago I used your Sponsor Check List (July issue) to see how we were doing with our radio promotion for 'The Big Break.'"

Joe Leff
Adam Hats

"The July issue of SPONSOR is a knock-out."

Howard Yeigh
J. Walter Thompson Co.

"... my heartiest congratulations on the outstanding issue officially labeled Volume 1, No. 9. I am confident you have received complimentary letters from all phases of the radio industry."

P. A. Sugg
WKY

"I was gratified to notice the terrific amount of space that you devoted to spot broadcasting in this issue (July). Too many trade papers these days seem to have forgotten that spot as an advertising medium in and of itself still exists and is growing and working effectively for advertisers. . . . it's pleasing also to see an industry paper of standing back up our story with facts."

Wells H. Barnett Jr.
John Blair & Company

"Your current issue (July) is the best one yet. It has a tremendous amount of information in it and typographically it's the best. If I were a sponsor—heaven forbid—I wouldn't be without it."

Paul Denis
New York Post

OUR PROMISE for **SEPTEMBER**

In August we write: "SPONSOR for September (NAB Evaluation Issue) reports to the NAB membership on how sponsors and agencies regard the Association and its activities. 100 sponsors speak their minds. For the first time they tell what they think the NAB should do, how it's doing. An issue of immediate and lasting value. You can bank on that."

Additionally, the NAB Evaluation Issue will carry a full complement of big facts-and-figures stories. Some of these: **the first NATIONWIDE SPOT PROGRAM DIRECTORY**; the inside thinking of a top drug sponsor; report (one of series) on the first advertising agency department to come under the SPONSOR microscope; block-programing . . . what it's doing for national spot advertisers; "Insurance on the Air"; the shifting agency scene. Published early in September, the NAB Evaluation Issue will also be distributed to delegates at the NAB Convention.

SPONSOR SEPTEMBER

NAB EVALUATION Issue

Advertising forms close 21 August

FOR JOE METROPOLITAN MARKET STATIONS

WKAP	Allentown
KVET	Austin
*WORL	Boston
WFAK	Charleston, S. C.
WTIP	Charleston, W. Va.
WSBC	Chicago
**WJBK	Detroit
KNUZ	Houston
KWKW	Los Angeles
WNEX	Macon
WHHM	Memphis
KARV	Mesa-Phoenix
WMIN	Minn.-St. Paul
WBNX	New York
WLOW	Norfolk
WDAS	Philadelphia
WWSW	Pittsburgh
KXLW	St. Louis
KONO	San Antonio
KUSN	San Diego
KEEN	San Jose
WWDC	Wash., D. C.
WHWL	Wilkes-Barre
WTUX	Wilmington

* except in New York ** except in Chicago

For Joe Offices

New York • Chicago • Philadelphia
Pittsburgh • Washington • Baltimore
Los Angeles • San Francisco



RING THE BELL

Radio Station *KTUL*, Tulsa, Oklahoma,
Monday through Friday, 2-2:25 p.m. est

PROGRAM: This is a small-time version of the network program *Beat the Band*, which was last heard with Hildegard. It's effective and moves with the impact of a coast-to-coaster. While the network program played to the studio audience, this program has members of the home audience use a postcard on which to list the tunes which they feel the cast in the studio can't either sing or play. The success or failure of this formula depends basically on the ability of the mc and the musical "brains" to ad lib without sounding hammy. Jack Alexander handles the mc chores well and the entire cast backs him up. The program never stops to take its breath and it's not only good entertainment but fine home audience participation as well. If a dialer comes up with a song the cast can't play they ring the bell in the studio and send him \$5.00.

COMMERCIAL: Sponsors of this program are a cooperative group of merchants in a new Tulsa suburban district. Commercials revolve so that all the retailers are plugged during the week. Since the very spirit of the program is communal (everybody gets into the act) the sponsorship is ideal.

TIME: The hour (2 p.m.) is practically perfect for this type of program although the competition is fairly stiff. Station *KVOO* has *Pepper Young's Family* and *Right to Happiness*, both top-rating soap operas. *KOME* has *Dance Time* and *Jackie Hill*, *KFMJ* has *Along Broadway*, and *KAKC*, *Tip Top Times*.

PROMOTION: *KTUL* has given this program the promotional works, with taxi posters, billboards, lobby displays, direct mail, and throw-aways. Since the suburban section whose merchants sponsor the program is without a name they had a contest for a name with \$100 in merchandise as the first prize.

CREDITS: John B. Wheeler is responsible for handling this ad-lib production and deserves plenty of credit since ad-lib programs are the most difficult to do. Wally Ines and Marjean Fox are the vocalizers and usually they sound rehearsed on their numbers, which they aren't. Credit also should be given the instrumentalists, Glenn Hardman, Robert Wortley, Denny Cole, Ruban Cohen, and Cy Toomis, who get right into the spirit of *Ring the Bell*. The idea was only passable on the networks; it's top entertainment in Tulsa.

FAVORITE STORY

A Ziv transcribed production
Radio Station *WMAQ*, Chicago, Saturday,
10-10:30 p.m. est

PROGRAM: *Frankenstein* was picked by Fred Allen as his "favorite story" and Ronald Colman naturally decided that he'd better narrate rather than play the noted Dr. Frankenstein himself. Edmund MacDonald was selected to bring to air life the man who conceived a monster and he did a grand job on this airing. The production is definitely literate, not over-sensationalized, and yet it gets the most out of Mary Shelley's spine-quivering tale. One-shots (broadcasts complete in themselves) are generally poor vehicles with which to build a listening habit. The framework of *Favorite Story*, however, with Colman setting the stage for each broadcast and some notable picking his or her favorite tale for the occasion, permits of a continuity of listening which overcomes (as *Lux Radio Theatre* and *Screen Guild Players* do so effectively) the negative of broadcasting a series of unrelated plays. The production is smooth (this is the 14th of the series) and everybody concerned, especially Dorothy Scott, who plays the beloved of Frankenstein, does a top-drawer miking job. Although there has been some feeling that the Colman series is highbrow, this program (and others heard by this reviewer) are just good radio drama.

COMMERCIAL: Peter Hand Brewery Company handles its commercials in the same mood as the program—no hard-hitting Meister Brau selling—just simple direct messages on the quality brew. The effect is as though the program were a live show presented by Peter Hand alone. That means it's a good transcribed presentation.

TIME: The program shifted on July 30 to *WGN* at 9:30-10 p.m. on Wednesdays, the agency, B.B.D.&O., and the sponsor feeling it's a type of program that will get a better audience earlier in the evening.

PROMOTION: Peter Hand has permitted the program to carry this one.

CREDITS: The Ziv organization deserves a bow for not putting any razzle-dazzle in the show. It's presented just as good entertainment and that it is. The music is adequate, the technical handling of the best. *Favorite Story* won't startle the world with any record-breaking Hooperatings to start with—but it's almost certain to create a top listening habit. It's that kind of a program.

BORDEN SUNDAY EVENING SUPPER CLUB

WNBT, New York, NBC-TV, Sunday
9:11-9:29 p.m. est

PROGRAM: It's tough to tie variety programs together into a package. Setting the performers in a floor show that strolls among the paying customers is effective, as long as the customers seem real. They did in the *Borden Supper Club*. The camera handling was good and the suppers did a better job than many a group of extras in a screen production. Wally Boag, who doubled as mc and rubber balloon comic, wasn't as relaxed as the extras. When he's handling his regular patter a; he makes dogs, monks, and whatnots out of balloons he's slick but when he's reaching for a cue for the entrance of a performer he's as messy as bubble gum exploding in your face.

Best of the three-name floor show was Patricia Bright, whose Hildegard and Katharine Hepburn impersonations were top night-club material and came through the air into the home as good fun too. Miss Bright looks as well as sounds the parts she characterizes. Lisa Kirk had an easy charm and an informal approach that charmed her viewers. Her songs, unfortunately, were nothing sensational. The final act introduced was the dancing Cansinos, standard floor show act.

COMMERCIAL: Elsie, the Borden cow, handled most of the commercials. Having Elsie visit the club is a smooth idea but the manipulator (Elsie was a marionette) apparently didn't know his controls and everything Elsie did was heavy-handed. Her voice also lacked bovine charm and when she went into the commercial, using the headwaiter who spoke with a Brooklyn brand of French as a foil, it was all slightly ludicrous. The night-club name in lights gave Borden a nice flashing plug and the product pictures were clear and effective. It was only Elsie that didn't come off.

TIME: Nine p.m. is a good time for a night-club variety program. What was bad about this was the spotting of an overdone musical short picture right before the program, taking the edge off the live show. (By the way, the picture has been seen on WNBT several times—a grand way to chase an audience.) Winchell (ABC radio) is still tough competition and it'd be wise to select an hour right before or after the lotion-man.

CREDITS: Garth Montgomery did a better job with this than he's done with his previous video Kenyon and Eckhardt (Borden ad-agency) assignments. Some of the continuity was sticky but over-all it was adult. Fred Coe who handled the actual airing of the program caught the night-club feel all the way through. If he wasn't able to put the Cansinos over, very few other directors have been able to make television-dancing home entertainment, either.

Time Buyers!

use KFAB to sell the ENTIRE Omaha market

And 90% of this BIG market, which is outside of Omaha, is made up of families that have an average cash income of \$8,000.00 per year! Sell the ENTIRE Omaha market with one BIG station. Programmed and "powered" for your use.

SEE YOUR FREE & PETERS MAN
or write to HARRY BURKE

KFAB

NOW 50,000 WATTS Omaha, Nebraska

NOW AVAILABLE

8 AM NEWS
Tuesdays
Thursdays
Saturdays

SEE OTHER OFFERS IN THIS ISSUE

"IBCing you" . . . in INDIANAPOLIS

"Baffle Us" Rates High on the Hilarity Parade

"Baffle Us," the new WIBC show heard Tuesdays and Thursdays, at 11:30 to 11:45 a.m., is fast attaining a pinnacle position on Hoosierdom's hilarity parade. This fun-packed fifteen minutes of music and merry-making has Jack and Paul stroking the strings and debonair Mike Dunn as emcee. When these two solid senders fail to deliver the tunes requested by studio and stay-at-home audiences . . . then "Baffle Us" gives with the gifts. For its Tuesday and Thursday sponsor, this fast-paced program is pulling an ever-heavier mail response. And for the advertiser who is seeking an upswing in Indiana sales, a Monday-Wednesday-Friday edition may well be the answer. Ask your John Blair Man.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES

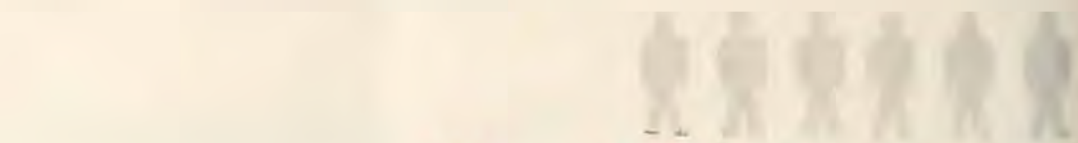
WIBC

1070 KC


5000 WATTS

BASIC MUTUAL

The INDIANAPOLIS NEWS Station



To Share or Not to Share an Audience



Every program planning board of a sponsor or an advertising agency is faced with the problem of whether to compete for a share of the existing audience for the period during which it is scheduled or to endeavor to bring part of the potential audience that's not tuned in to turn on their receivers in order to hear the new show. The problem seems vital when figures for listening are compared with the available audience, i.e., men and women who are at home but whose sets are not turned on. Taking a midseason rating (February 15, 1947) and using Hooper's average available homes, 81.4 per cent of the homes of America could have tuned a program during that average evening; yet the Hooper sets-in-use figures reveal that there were only 34.3 per cent of the total American homes actually listening during that report period (week of February 1-7 inclusive). This might indicate that 47.1 per cent of the homes in America during that week didn't give a darn about anything on the air and that this 47.1 per cent was an audience that might well be analyzed and sought after by an advertiser. Like so

many snap conclusions derived from research this is not true. This is because the 34.3 per cent average evening listening during the midseason week represents several times that number in actual homes that had their receivers tuned in at least part of an evening. The average does not take into consideration the turnover factor.

Hooper's type of survey (coincidental telephone checking) reveals only whether or not a home is listening at the specific time when called and then only whether it is listening at the specific minute during which it is called. How much of this audience for this program turned receivers on specifically to hear the program checked is not available from the Hooper reports, nor does Hooper endeavor to supply this type of information, except through his diary studies for individual station areas.* Two other research organizations, however, do have such information available: Industrial Surveys and A. C. Nielsen. The latter, due to his having an audimeter in every home he surveys, is able through this recording device to tell not only the

minute-by-minute audience but also where it comes from and where it goes. Sam Barton's Industrial Survey maintains a panel type of day-to-day study of radio listening and while he's not prepared at this time to release his findings generally, certain interesting facts have been made known to advertising agencies and networks.

What both Nielsen and Industrial Surveys indicate is that audience turnover for many programs during any one-year period is as high as 240 per cent (2.4). In other words a program with a Nielsen rating of 26 actually might be heard by 62 per cent of American homes at some time during any one year.

This does not mean that every program has a turnover of 240 per cent during a year but that many programs do. What it does mean is that the untouched audience during the midseason week used as a base for this analysis is not the difference between available homes (81.4 per cent) and the average sets-in-use figure for the period (34.3 per cent), but actually a far smaller number. The actual not-listening figure for this base week no

doubt would be very small. This is because even the 81.4 per cent is an average figure and does not mean that none of the other 11.6 per cent of American homes used their receivers during the week. There is little doubt but that a good portion of the total homes owning receivers (93 per cent of all the homes in the U. S. A.) used their radios during some evening portion of the base week.

If the turnover figure of 2.4 were to be accepted it might mean that 82.3 per cent of American homes (34.3 times 2.4) used their sets during the week of February 1-7 (the week of the February 15 report).

Thus it may be seen why programing for the audience that doesn't listen very often lands both sponsor and advertising agency in the microscopic rating department with very few listeners to sell. General Foods tried to find an answer to the clamor against daytime serials with an intelligent mystery series, *Two on a Clue*. After a year and an investment of nearly \$400,000 they were forced back to a soap opera. NBC's million dollar investment in Fred Waring has been able to gather only 5.3 per cent of the American homes against *Breakfast in Hollywood* which during the same half hour ties onto 7.4 per cent of the homes. (Week of February 1-7 is used as the base throughout this report.) The Fred Waring program was number 32 among the 77 commercial daytime programs on the air for the week checked. Fall plans which call for a shift in the Waring air time to 10 a.m. est may change its rating.

This doesn't mean that a new type of program won't bring more listeners to their receivers during the day or evening, but it does mean that the immediate answer to larger audiences is not something different for "the audience that doesn't listen." In the daytime, the phenomenal growth of the breakfast club type of program has proved that the woman who is at home will listen to something besides soap operas. *Superman's* excursion in anti-hate story lines has also proved that something different will pull. *Superman* rating for the base week was 4.2, leading most of the juvenile programs broadcast during the "children's hour" (5-6 p.m.).

New programs must be willing either to do a continuous promotional job, broadcast after broadcast, or else wait for an audience to discover them. There were no really "new" programs during the entire 1946-47 season, unless the Phil Harris-Alice Faye variation of the *Ozzie and Harriet* show, or Jean Sablon's musical session might be called new. The *Morgan Show* is just Henry Morgan ex-

panded to a half hour, Meredith Willson's program was a neat musical 30 minutes, and *Queen For a Day* and *Heart's Desire* are just two variations on the standard give-away themes. None of these shows or any of the other variations on proved themes were devised to bring non-listeners to their receivers.

While it is true that there is only a tiny segment that doesn't listen at all, it is also true that there is a tremendous audience that listens only to a selected group of radio programs. It is possible to determine through diary and Nielsen studies the listening habits of the casual dialer. Having this information at hand it might be profitable to build a program addressed to this audience. *County Fair* has done this for Borden's. The Eddie Dowling *Big Break* amateur presentation will try to do the same thing for Adam Hats. Both Kenyon and Eckhardt (Borden agency) and Biow (Adam Hat agency) are promotion-minded and expect to be doing a continuous exploitation job. The history of *Take It or Leave It* (SPONSOR, December 1946) is the perfect example of what promotion can do for a new program. The \$64-question-excursion was something new in quiz programs when it hit the air and the Strauss (Eversharp) organization didn't rest a minute either selling the show or its product to the radio audience.

It's good business—in the long run—to segregate an audience that isn't being reached by current broadcast programing—as long as it's realized that a good part of the set owners listen a great deal and practically all of them listen at sometime or other. It isn't good business to present a new formula on the air unless the advertiser is willing (Johnson Wax was, with *Fibber McGee and Molly*) to look upon his broadcast advertising with a long-term approach. Dials don't flash a red light and stop just because the program at that spot happens to have a new idea for the audience. Ideas pay off—but not unless the advertiser has them tied to his apron string and is willing to take the long-term view and permit something else to do the selling while ears discover the vehicle that's carrying his radio message.

It isn't only "new" ideas that are fun to work with. Fighting for a share of existing audience also has its recompense, for, strange as it may seem, two programs fighting for the same audience at the same time increase that audience. Two gags produce more laughter than one.

* For information on diary studies see "Listeners 'Tell All' in Diaries" page 20.

NOW

it can be known

HOOPER and CONLAN

- LONG HAVE SHOWN HOW

KMBC

IS FIRST IN
METROPOLITAN
KANSAS CITY

-AND

out in the states

LOOK AT THIS SURVEY

5,545 INTERVIEWS

SHOW THAT

KMBC

IS FIRST IN
ANSWER TO THE QUESTION

Do you listen on the radio
to women's homemaking
programs? To what station?

MISSOURI KANSAS

KMBC 1,334 869

WDAF 733 526

WHB 335 115

WIBW 16 352

KFEQ 75 16

(Top five stations reported. Weighted sample base: 5,545 interviews within KMBC's 0.5 mv contour—1% of area's radio families—BMB's "Radio Families: 1946"—conducted by Robert S. Conlan & Associates at Missouri State Fair, Kansas Free Fair and the American Royal Livestock Exposition.)

AVAILABILITY

"The Happy Home" with Nationally Famous
CAROLINE ELLIS
Wednesday—2:15 P. M.
WIRE FOR DETAILS



KMBC

of Kansas City

Free & Peters, Inc.

Since 1928—The Basic CBS Station for Kansas and Missouri



WE'RE COCKY

... about the percentage of yearly renewals —nearly perfect!

WIP IT'S MUTUAL

PHILADELPHIA'S PIONEER VOICE

REPRESENTED NATIONALLY BY GEO. P. HOLLINGBERY CO.

Vicks sells hard with spot radio



ASK YOUR JOHN BLAIR MAN

Offices in Chicago New York • Detroit St. Louis • Los Angeles San Francisco

JOHN BLAIR & COMPANY

REPRESENTING LEADING RADIO STATIONS

broadcast merchandising

Commercial lunches return throughout the U. S. with entire menus made up of products which are advertised on broadcasts from the restaurants where the meals are served. The idea, which started back in the late twenties, has the hostess explain the value of each advertised product as the food is being served. Lunches are usually planned for a low fee with the money going to the women's club which publicizes the particular day's meal. WHN's *Ask Ella Mason* uses New York's famous Iceland restaurant and charges \$.99 per meal. There are prizes for both luncheon guests and home listeners.

"Highways in Melody" really hits the road as part of its NBC summertime series. Each broadcast takes the listeners for a tuneful simulated drive through some section of the country, with special continuity being written by Berton Braley, newspaper man, foreign correspondent, and poet. Music local to each area through which the broadcast travels is used exclusively on each broadcast. The program is receiving much attention in each section of the country promoted.

WPEN's promotion of its "Miss Greater Philadelphia" contest brought window card displays by 100 record dealers, 300 electrical appliance stores, 75 Sun Ray drug stores, and 300 beauty shops. Application blanks for local beauties who want an opportunity to compete for the local title and later the Miss America crown are made available at each store displaying a card. Stations are now taking franchises on Miss America preliminaries which in the past have been held almost entirely by newspapers. A number of TV stations would love to buy a franchise but at present it's all a case of dollars and cents, which video stations just don't have available for promotional programing at this time.

Drew Pearson's "Green Hat" award (ABC) ties his sponsor, Lee Hats, into the program even better than before. Pearson presents a fine green Lee hat each week to the man who he believes has distinguished himself in "making democracy live."

Koret adds 60-minute e.t.'s to its merchandising, sending them to all Koret of California dealers. Koret supplies the disks, the dealer buys the time and ties his name to the Koret line of young ladies' sportswear.

KLX (Oakland, Calif.) uses helium in especially-inscribed balloons which read "KLX, No. 1 in Oakland." The balloons were shipped in boxes which when opened released them to rise at once to the ceilings. Agencies and sponsors who received them had fun—except in a few cases where the ceilings were so high that the helium-filled balloons couldn't be brought down without ladders, etc.

3,000 members join KFNF (Shenandoah, Iowa)-inspired horticultural society. Because Helen Field Fisher, KFNF authority on gardening and decoration, liked *Hemerocallis* (hybrid day-lilies) she used her program to organize a society to further interest in the variety. Results: July 12 and 13 brought out 300 exhibitors and over 3,000 visitors for a midwest flower show. In one year Mrs. Fisher and her program built membership in the society from zero to over 3,000... and added a few listeners for the station also.

TALK to the SOUTH'S EAR ZONE

through WDSU



WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners.

From daily association with time-honored New Orleans institutions WDSU has developed a high quality of integrity. WDSU devotes program time regularly and exclusively to the St. Louis Cathedral, the International House, Moisant International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

WDSU's dominate Hooperating proves that honoring local institutions creates high listener loyalty.



NEW ORLEANS WDSU ABC Affiliate 1280 kc 5000 Watts

signed and unsigned

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Marjorie Adler Howard Alber	CBS, Hollywood, script dept. E. Bradford Hening, Philadelphia (dissolved), creative director	Ralph H. Jones, Cincinnati, copy staff Alber & Hening, Inc., Philadelphia (new), vp, secretary
John W. Anderson Jr. Laurence A. Anderson Jerry Arnold John M. Ball III	Maxon, Los Angeles, executive Logan & Arnold, Los Angeles, partner Army	Dorville, Philadelphia, account executive Macauley, Los Angeles, account executive Beaumont & Hohman, Los Angeles, account executive Boyse-Bradford, Saginaw, Mich., account executive, public relations director Cecil & Presbrey, New York, timebuyer Morse International, New York, assistant copy chief
Betty Barrett Fay Evans Biggs	Donahue & Coe, New York Kastor, Farrell, Chesley & Clifford, New York, copy writer	Swaney, Drake & Bement, Chicago
Allen G. Bishop	Puritan Co. of America, Chicago, sales, adver- tising manager	John F. Whitehead, Los Angeles, account executive
Thomas K. Bonde	Young & Rubicam, Bureau of Industrial Ser- vices, Los Angeles	Geyer, Newell & Ganger, Detroit, account executive
Randolph M. Browne Jr.	Foster & Davies, Cleveland, in charge new busi- ness	Briggs & Varley, New York, account executive, radio coun- selor Same, president
Lillian Pechin Burnside	Free lance radio writer, New York	Cory Snow, Boston, media, research director
E. Austin Byrne	Sweetser, Byrne & Harrington, New York, execu- tive vp	Same, director sales development, marketing
Malcolm C. Choate	United Fruit Co., New York, sales promotion, dealer service dept.	H. B. Humphrey, New York, copy staff Ruthrauff & Ryan, New York, copy staff Hill & Knowlton, New York, research director
Edgar W. Clark	Kircher, Helton & Collett, Dayton, account executive	Harry M. Frost, Boston, new business dept. Same, board chairman Rogers & Smith, Los Angeles, account executive Sweetser, Byrne & Harrington, New York, vp in charge copy Roy Knipschild, Chicago Wilbur & Williams Co., Boston, advertising manager Same, general manager Maxon, Detroit, account executive
Veda Clark Reginald V. Coghlan Russell K. Crenshaw	Vogue Merchandising Service, associate editor Compton, New York, copy supervisor Management Planning, Inc., New York, vp, director	Erwin, Wasey of the South, Oklahoma City, vp Alfred-George, New York, account executive Pardee, Cash, Hollywood, account chief Same, general manager
Kenneth Crotty Spencer W. Curtiss Arthur J. Daly Winfield D. Davis John J. Downey R. Earl Dudley Van M. Evans Gerhard Exo	Providence Evening Bulletin, Providence Journal Spencer W. Curtiss, Indianapolis, president Peck, Hollywood, manager Majestic Radio & Television Corp., Elgin, Ill. Doremus, Boston, account executive Deutch & Shea, New York, media director BBD&O, Chicago, sales, merchandising con- sultant Campbell-Mithun, Minneapolis, vp	R. W. Webster, Los Angeles, medical, pharmaceutical div., head Herbert W. Frank, Boston, in charge household, women's products Dorville, Philadelphia, account executive Free lance directing Byrde, Richard & Pound, New York, account executive Ailey & Richards, Boston, copy writer, merchandising specialist, women's products Raisbeck, Hollywood Same, first vp
Benton Ferguson Herbert Friedman Jimmy Fritz Charles Fritzsche	Boyd, Los Angeles, executive vp Sweetser, Byrne & Harrington, New York, pro- duction manager, account executive E. R. Squibb & Sons, New York	Manning, Russell, Harris and Wood, Inc., San Francisco, (formerly Manning & Russell, Inc.), partner Olian, St. Louis, rural marketing director
Adrien Gambet	Lever Brothers Co., Cambridge	Alber & Hening, Inc., Philadelphia (new), president Blow, New York, account executive Dorland, Los Angeles, head new industrial div. Gray & Rogers, Philadelphia, contact dept. Irwin-McHugh Advertising Agency, Hollywood (new), partner Schacter, Fain & Lent, New York, account executive Robert Holley, New York, account executive
Margaret Gammon	Kenyon & Eckhardt, New York, production head Army W. T. Grant Co., New York	Advertising Counselors, Phoenix, account executive
Robert M. Glass Walter Gorman Sidney Handler Ann Warren Handrahan	Hannaford, Los Angeles, owner Sweetser, Byrne & Harrington, New York, vp, treasurer Edward Petry Co., San Francisco	Pat Patrick, Glendale, Calif., account executive Same, vp Robert W. Orr, New York, copy staff Jere Bayard, Los Angeles, radio director Bozell & Jacobs, Dallas, technical advisor
Skip Hannaford Ruth Harrington	Rural Electrification Administration, editorial section head E. Bradford Hening, Philadelphia, owner Block Drug Co., Jersey City, advertising manager	Dorville, Philadelphia, account executive LeVally, Inc., Chicago (new), owner Kastor, Farrell, Chesley & Clifford, New York, account executive Blow, New York, vp in charge grocery products div. Same, vp
King Harris	E. I. du Pont de Nemours & Co. Robert Dennis, Los Angeles, account executive	Duffy & Fabry, Milwaukee, account executive
Harold Hartegensls	Buegeleisen & Jacobson, New York, advertising manager McNeill & McCleery, Los Angeles, account execu- tive	
E. Bradford Hening Irwin W. Hoff Roy F. Irwin James Irving Jr. George W. Irwin	Free lance radio writer Spencer W. Curtiss, Indianapolis William Esty, New York, copy staff Erwin, Wasey, New York, copy chief Gilliam, Lane & Wilson, Kansas City, Mo., president	
Harold Isaacs Harold A. Jacobs	Shaw-LeVally, Chicago, partner BBD&O, New York, account executive	
Duncan Jennings	Kenyon & Eckhardt, New York, vp Foote, Cone & Belding, Los Angeles, account executive Klau-Van Pietersom-Dunlap, Milwaukee	
Walter Jensen Kenneth E. Keene Gertrude Koehring Larry Kraft Roy E. Lane		
Leona L. La Pelle Norman W. LeVally Joseph C. Lieb		
Ralph L. Linder Jack R. Little		
George R. Loebel		

Curt Lohr
 President T. Lustig
 Jack Lynch
 Horace L. Lyon
 Phil D. McHugh

William G. McNulty
 John L. McQuigg
 Howard Musser

Ben L. Moyer
 Esther Myers
 Paul E. Newman
 Mark Ogden
 Catherine Oglesby
 Robert G. Pearson
 Kenneth A. Price

Charles A. Quinn
 John Quisenberry
 B. B. Ramon III
 William Rayburn
 Joan Richmond
 Harold E. Roll
 George A. Sans

Lewis L. Sanders
 Miv Harbour Schaaf
 John W. Shaw
 Steve Shoemaker
 Ford Sibley

Fred Speights
 Ted Steel

Al Turner

Burton E. Vaughan
 Sylvester L. Weaver

Charles Wilds
 Earl Wilshire
 Parker Wood

Harry Woodworth

Marvin Young

Own agency

Huffman, St. Louis, account executive
 Robert Dennis, Los Angeles

T. R. Bauerle, Chicago, account executive
 Geyer, Newell & Ganger, New York, vp
 N. J. Newman, Los Angeles, radio, director,
 account executive
 Ruthrauff & Ryan, New York
 Hillman-Shane, Los Angeles, copy writer
 Paul E. Newman, Los Angeles, head
 Spencer W. Curtiss, Indianapolis
 Catharine Oglesby, New York, president
 Arnold Baking Corp., public relations director
 J. Walter Thompson, Los Angeles, account
 executive

Jordan & Lo Bundo, Los Angeles
 Cecil & Preshrey, New York, account executive
 GBS, New York, promotion dept.
 Free lance copy writer
 KFAB, Omaha, promotion, publicity director
 Citizens Gas and Coke Utility, Indianapolis,
 advertising manager

House of Plate, Detroit, advertising director
 Shaw-LeVally, Chicago, partner
 Free lance advertising
 Foote, Cone & Belding, Los Angeles, account
 executive
 J. D. Turcher, New York
 Benton & Bowles, New York, vp, manager radio
 dept.
 Stevens, Continental hotels, Chicago, advertising
 publicity director
 Publication Corp., New York, Alco-Gravure Div.
 American Tobacco Co., New York, advertising
 manager
 Ruthrauff & Ryan, New York, timebuyer

Borden Co., Sales Div., New York, sales promo-
 tion dept.
 BBDO, New York

NBC Western div., assistant program manager

Huffman, St. Louis, account executive
 Milton E. Bacon, Jacksonville, branch manager
 Macauley, Los Angeles, account executive
 Same, general manager
 Irwin-McHugh Advertising Agency, Hollywood (new),
 partner
 A. Linn Addison, Chicago, account executive
 Same, Detroit, manager, in charge new business
 Ross Sawyer, Los Angeles, radio director, account executive

Same, media manager
 A. M. Snelder, New York, copy chief
 Kudner, New York, member creative board
 Same, vp
 Warwick & Legler, New York, executive capacity
 Jessop, Akron, copy writer, account executive
 Glasser-Galley, Los Angeles, account executive

Dorville, Philadelphia, account executive
 Honig-Cooper, Los Angeles, account executive
 Ralph H. Jones, New York, account executive
 Kenyon & Eckhardt, New York, copy staff
 Raisbeck, Hollywood, copy staff
 Own advertising agency, Omaha
 Own agency, Indianapolis

Jones Frankel, Chicago, director new television dept.
 West-Marquis, San Francisco
 John W. Shaw, Inc., Chicago (new), owner
 Michael Shore, Hollywood, account executive
 Same, vp

Lee Parks, Greer & Hawkins, Houston, radio dept.
 Same, vp, radio director

Robey Parks, Chicago, account executive

BBDO, San Francisco, account executive
 Young & Rubicam, New York, vp in charge radio, tele-
 vision, member plans board
 S. W. Ayer, New York, timebuyer
 Tullis, Hollywood, account executive
 Manning & Russell, Harris and Wood, Inc., San Francisco
 (formerly Manning & Russell, Inc.), partner
 Compton, Chicago, "Welcome Travelers" radio show pro-
 ducer
 Ruthrauff & Ryan, Hollywood, radio office manager

New Agency Appointments (Continued from page 10)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Stanley I. Clark	Sterling Drug Inc., New York, Bayer Co. div., divisional vp	Same, vp in charge Centaur Co. div.
Kenneth Collins	Donahue & Coe, New York, vp, senior executive	Burlington Mills Corp., New York, vp in charge advertising, public relations
Barnum Goodidge	Crowell-Collier Publishing Co., New York, sales representative	Goebel Brewing Co., Detroit, advertising manager
John Dierdorff	Pacific Power & Light Co., Portland, Ore., adver- tising supervisor	Same, vp supervising advertising, publicity
R. B. Douglas	American Wine Co., Beverly Hills, Calif., national sales manager, in charge advertising	Same, executive vp
James P. Duffy	Jacob Ruppert Brewery	Genesee Brewing Co., Inc., Rochester, N. Y., advertising manager
Russ Felzer	Kafom, Chicago, account executive, merchandis- ing director	Holeproof Hosiery Co., Milwaukee, assistant advertising manager
Sherman D. Gregory	Schenley Distillers Corp., New York, radio adver- tising manager	Campbell Soup Co., Camden, N. J., advertising staff
George H. Grinnell	Schenley Distillers Corp., New York	Arnold Bakers, Inc., Port Chester, N. Y., advertising director
Lee P. Henrich	W. L. Siensgaard, Eastern div. senior account executive	Hart, Schaffner & Marx, Chicago, advertising director
Jeff Jaffe	Sweets Co. of America, Hoboken, N. J., advertis- ing dept.	Same, assistant advertising director, candy, grocery divs.
Alden James	This Week Magazine, New York, advertising representative	P. Lorillard Co., New York, advertising director
William Lotz	Wilson Sporting Goods Co., Chicago, assistant advertising manager	Same, advertising manager
David M. Margolis	Reporter Publications, New York	Apparel Markets, New York, women's wear div. advertising manager
Charles G. Mortimer	General Foods Corp., New York, vp in charge advertising	Same, vp in charge marketing
Gart Musser	United States Rubber Co., New York, merchan- dise manager for Royal Tires	Same, advertising, sales promotion manager for Royal Tires
Mrs. E. B. Myers	General Foods Corp., New York, vp General Foods Sales Co. (dissolved)	General Foods Corp., advertising director
P. D. Parker	General Electric Co., Cleveland, Eastern Sales Div., Lamp Dept., general sales manager	Same, Cleveland, General Sales Div., Lamp Dept., general sales manager
George R. Plass	General Foods Corp., New York, assistant to marketing vp	Same, assistant advertising manager, Jell-O Div.
Laon Pollack	Helene Curtis Industries, Chicago, advertising, sales promotion director	Gaylord Products, Inc., Gaylord-Shelton, Inc., subsidiary, Chicago, advertising, sales promotion director
David B. Reed	Sunshine Biscuit Co., Inc., Kansas City, New York, advertising manager	Scripto, Inc., Atlanta, advertising, sales promotion manager
Walter W. Richards	Coca-Cola Co., Atlanta, executive advertising staff	Jacob Ruppert Brewery Co., New York, advertising, mer- chandising, public relations director
Stewart Roberts	United Wallpaper Co., Chicago, Trimz div., vp	Bendix Home Appliances, Inc., South Bend, Ind., advertis- ing, sales promotion director
J. H. Stickle		Westinghouse Electric Corp., Pittsburgh, Home Radio Div., advertising, promotion manager
George T. Sweetser	Sweetser, Byrne & Harrington, New York, presi- dent	Esquire, Inc., New York, vp, director sales, advertising, Esquire, Coronet, Apparel Arts
E. G. Tremblay	Cudahy Packing Co., Chicago, Old Dutch Clean- ser div., advertising manager	Same, general advertising dept., advertising manager
Tully H. Turney	Gildden Co., Cleveland, assistant advertising manager	Same, acting advertising manager
David G. Watrous	Dancer-Flitzgerald-Sample, Chicago	Parker Pen Co., Janesville, Wis., assistant general adver- tising manager
M. E. Welner	American Home Foods, Inc., New York, Chef- Boy-Ar-Dee Quality Foods, Inc. div., vp in charge sales, advertising	Well & Co., Cleveland, sales, advertising director for Don-He coffee

BREAKFAST FOR MILLIONS

(Continued from page 18)

the audience sit around at regular tables and the mc, Eddie Chase, uses a hand microphone to get their reactions on the air. The program material is nothing extraordinary but as in the case of all breakfast clubs, it's the personality of the mc that carries the program. He hands out samples of toilet water, powder, lipstick, or whatever Wurzburg's would like sampled that day. It's his own idea to give women cigars for their husbands. He plays up the monthly diamond ring award (that emphasizes the 75th Anniversary idea), which goes to the best last line for a jingle, has "Stubby," the pianist, play request numbers for the girls, and then he comes up with the gag of the day. This may run to a check-up on which woman present has the most grandchildren or the largest number of articles in her handbag. One day he had the women letting down their hair to see who had the longest locks. He doesn't do this too often, having learned that it takes women too long to re-set their crowning glories. Women fix their hair especially for the program visit and don't appreciate having it mussed even by themselves.

The winner of the gag session is brought to the platform in front of the Campau Room and Dorothy Page, the "fashion editor," presents her gift. The gift, naturally enough, is the commercial on the program. If it's a fashion item then there's frequently a quickie fashion parade (three models). If it's a lamp (as on the occasion when the picture of the stage was taken for SPONSOR) then the platform has a number of lamps as well as placards telling the group on what floor the lamps are sold. There's nothing heavy about any part of the presentation, since—and this is the case with most get-up-easily sessions—the broadcasts are primarily entertaining, not instructive.

The appeal of these breakfast or coffee sessions was proved at the very first broadcast of *Coffee Time at Wurzburg's*. The initial program was scheduled for a day in February when the mercury decided to drop below zero and snow and sleet were riding on a midwinter gale. A number of rural highways and even city streets were blocked with drifts and public transportation was practically paralyzed. The personnel manager of the store was all prepared to use all her clerks to "paper" the Campau Room. It wasn't necessary. By 9:30 women were standing 10 deep before all the doors of the store and Wurzburg's learned a lesson about giving away more tickets than they had seats. There was "standing room only"

at the first three broadcasts. Now that's controlled. As at "big city" quiz sessions there have been audience repeaters at the broadcasts, which means it must be good fun since the gifts go to a limited number of women and the diamond ring, as indicated, is awarded only once a month.

Coffee Time at Wurzburg's uses a universal attraction, an opportunity for the average housewife to get out of her home. As long as there's entertainment or a personality, since the latter frequently replaces what show business would call entertainment on a number of breakfast

sessions, women will want to go any place but home. That's just as true in Boston, Grand Rapids, or Peoria as it is in Hollywood. There women get up as early as 5 a.m. to get to the studios in time to *Breakfast in Hollywood* with Tom Breneman at 8 a.m. pst (the early hour being necessary in order to reach the East at 11 a.m.).

People are funny, but the facts in the case are nevertheless that Mrs. America is frequently bored to death taking care of home and family and is just waiting for someone to urge her to "come on out for breakfast."

NOW



Here's a package packed with plenty of selling punch! . . . Three "hometown" stations with a plus of a rich farm market now available as a package network. Just one low rate to reach an area equal to 57% of the people, 64% of the buying power of the entire state of Nebraska. Here's almost a **Billion Dollar Market** you can reach . . . or less, with the Inland Group. Wire or write for immediate availabilities.



THE INLAND BROADCASTING CO.
General Offices
Saunders-Kennedy Bldg.
Omaha 2, Nebraska
Paul R. Fry, Vice President
and General Manager

WEED & COMPANY, National Representatives

KMLB
MONROE, LOUISIANA
Listeners
ALL OTHER STATIONS COMBINED
 IN NORTHEASTERN LOUISIANA
AND REACHES A
 5103,629,000 LISTENERS PER YEAR

Year in and year out, every authenticated listening survey conclusively proves that KMLB has more listeners in Monroe and Northeastern Louisiana than all other stations combined!

KMLB is your time-tested advertising medium in this rich area!

AFFILIATED WITH
AMERICAN BROADCASTING CO.

J. C. LINER, JR., Gen. Mgr.

TRANSCRIBED AND AVAILABLE

for a

**27.4
 Hooper!**

That's a whale of a rating. But that's what the Texas Rangers get at WGBI, Scranton, Pa. They get it with their famous transcription service — which features the western and folk songs that never grow old. And they get the tall Hooper at 6:30 p. m., too, when there is a 37 per cent sets in use figure. Yes, Scranton listens to and likes the Texas Rangers. It's no wonder WGBI renews year after year. Buy the Texas Rangers transcriptions for your market. They build a big audience at WGBI and at scores of other stations, too. They can do the same for you. Wire, write or telephone.

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION
 Pickwick Hotel • Kansas City 6 Mo.

LISTENERS "TELL ALL"

(Continued from page 21)

in front of a radio receiver is certain to stimulate the quantity of listening to a degree. A small check made by a non-diary research group has thus far revealed, however, that the increase in listening, over a seven-day period, does not affect the validity of diary-revealed listening facts.

Diaries permit of an intensive sampling of a station's entire listening area on a stratified basis. Thus if a sponsor desires to know just how the middle-income housewife listens, it's possible to give him that information. Typically, Nutrena Mills, a farm feed sponsor, didn't think that they were reaching the audience they wanted on a broad-coverage station covering rural areas. They had instructed their agency to request a shift from 7-7:15 a.m. to 8-8:15 a.m. Since it was rural coverage Nutrena desired and since the program was on the air before coincidental surveys, no figures were available for them until the station had a diary study made. The diary figures revealed that both the actual and the potential audience was bigger at 7 a.m. than at 8. Besides, the audience composition figures indicated that while there were 88 men per hundred sets in use at 7 a.m. there were only 59 men at 8 a.m. Since feed is sold to men Nutrena not only stayed where they were but increased the number of times they were on the air (from five to six times a week).

It wasn't stratification that forced another sponsor, this time a local funeral parlor, to change its program and time. The station, a major market 5,000-watt CBS affiliate, was building and holding a good share of the early a.m. audience but delivering practically no audience to the network when the station joined the net. Diaries revealed that the program sponsored by the mortuary, *Treasured Memories*, which came directly before the station joined the network, was treasured only in the mind of the sponsor. Its lugubrious mood was a sharp break from the previous programs and chased the audience right away from the station. Diary figures convinced the sponsor to shift his program and to schedule lighter music.

Since diaries reveal audience turnover in detail it was possible recently for a big station to go to an advertising agency and show the latter that while the agency thought that it had scheduled top-audience spot announcements for a sponsor, all selected spots had the same audience, i.e., account had not been

taken of audience turnover—it was reaching the same audience time and time again. The agency studied the diary report and rescheduled its spots.

A CBS affiliate in the West had been scheduling the *Columbia School of the Air* between *Bright Horizons* and *Perry Mason*. What the *School* did was dissipate the *Bright Horizons* audience and force *Perry Mason* virtually to start a new broadcast day, with no audience. Result: *Perry Mason* was shifted to follow *Bright Horizons* and inherited a sizable audience from that daytime strip.

Few sponsors are out to sell the entire radio audience. Most advertisers know from their own research departments just who determines the purchase of the products they have to sell. Station diary studies tell just who listens when. They are accurate indices of radio listening in each station's complete area, something available for only one or two stations from any other form of research. They are made usually once a year or bi-yearly, since unless there's a vital change in program line-up listening habits do not change quickly.

These studies are being made today by Audience Surveys, Inc., C. E. Hooper, the Buck Chicago group, and a number of small survey organizations. The diary idea had its birth at CBS under Frank Stanton's research direction, details being handled by Charles Smith. Field work was handled for CBS by Industrial Surveys, Inc., until other contractual obligations forced the Sam Barton organization to drop this type of survey. At that time the work was carried on by C. E. Hooper. Recently Benson and Benson of Princeton, N. J., did the field work for CBS's owned and operated station KMOX, St. Louis, Mo., after having done similar work for WHAS, Louisville, Ky. Much of the early CBS program acumen is said to have originated in the information developed by the diaries.

(Please turn to page 48)

Over five minutes is judged 15-minute listening.

**Although today's diaries run on a 2 1/2-hour basis, it's fair to assume that telephone calls made every quarter hour from 7 a.m. to 11 p.m. (16 hours) would develop the kind of information revealed in a diary. This would be 6 1/2 quarter-hour calls a day. Actually Audience Surveys, Inc., reveal that thus far they haven't made a diary report for a station in an area where there is 2 1/2-hour service.*

†Stratification of a sample is making certain it represents a fair cross section of the population of the U. S. It must include the proper proportions of different income brackets, of home, automobile, telephone, and refrigerator owners, of elementary, high school, and college graduates. Stratification may go further than this if necessary and include color, age, sex, and any number of factors but this is not necessary in a diary study since it is a family report, not a study of individuals. An unstratified sample can completely invalidate research conclusions.

‡Refusals to cooperate in a survey usually stem from the subject matter but it's possible with very little incentive being offered respondents to obtain as high as a 50 per cent return on any simple consumer survey.

SELL EMPLOYEES TOO

(Continued from page 33)

The broadcast, at 11:30 a.m. on Saturdays, carried as commercials human interest stories about men and women employed by the company. The continuity was leaden. And the employees resented a program "brought to you by the thousands of employees of the Aluminum Company of America" in which they had no part. The dialers stayed away from NBC on Saturdays at 11:30 a.m. almost from the very start (December 4, 1943).

It was just the opposite with the *Wheeling Steel Family Hour* which was (for the most part) composed of talent from the mills and offices of the Wheeling Steel Corporation. The talent wasn't top-drawer but the "Old Timer" really made you feel he was a steel puddler and if the girl trio hit a wrong note here and there, "after all they weren't professionals." The program, which originated at WWVA, had a great audience down in Wheeling on both MBS and ABC, and it did establish the Wheeling Steel trade name in the minds and many of the hearts of the radio audience. Wheeling employees still like to recall the days when the *Family* was on the air.*

When *Theatre Guild of the Air* played Pittsburgh for U. S. Steel they dropped the middle commercial usually so well handled by George Hicks and brought the nation the 39-voice male chorus from the Homestead Steel Works instead. (Because the chorus was non-professional U. S. Steel paid AFRA, the radio performers' union, the scale for 39 choristers and AFRA turned the amount over to charity, thus fulfilling the niceties of using non-professional talent on a regular big commercial airing.) At Christmas and Easter Kraft has featured the employee Kraft Choral Club of 75 voices on the regular *Kraft Music Hall* Thursday night program on NBC. Both the Homestead (U. S. Steel) and Kraft gestures have had the effect of humanizing the big corporations involved as well as making the employees themselves feel like human beings.

Personnel problems can be very great hurdles, as they were during the war when corporations all over the nation used time and talent to sell non-workers the idea of helping their country by joining the ranks of the employed. Most great war plants had a regular schedule of broadcasts or spots selling the small available pool of manpower on getting down to the job at

*It may be back on the air shortly.

(Please turn to page 50)

Time Buyers!

use KFAB to sell the ENTIRE Omaha market

NOW AVAILABLE
JACK WELLS
in
Music & Songs

And 90% of this BIG market, which is outside of Omaha, is made up of families that have an average cash income of \$8,000.00 per year! Sell the ENTIRE Omaha market with one BIG station. Programmed and "powered" for your use.

SEE YOUR FREE & PETERS MAN
or write to HARRY BURKE

KFAB

NOW 50,000 WATTS

Omaha, Nebraska

SEE OTHER OFFERS IN THIS ISSUE

Double Your Money on WMT



No gamble! With WMT in Eastern Iowa you sell America's highest per capita income group. The lush Iowa market includes one fourth of all Grade A U. S. farmland PLUS prosperous factory income.

Put your product on WMT! Ask your Katz representative for details on WMTland's twin markets.



WMT

CEDAR RAPIDS

The Station Built By Loyal Listener-ship . . . Now in its 25th Year!

BASIC COLUMBIA NETWORK

5000 watts 600 kilocycles Day & Night
Member: Mid-States Group

BEER

(Continued from page 15)

opinion group uncovered the fact that Pabst sold almost as much of the other brewers' products as it sold of its own. Since it's the only network program it has become an industry pace-setter. There's been some feeling expressed by prohibitionists that the program is paid for in part by the brewing industry. No one has produced any evidence of it. The agency and Pabst maintain that they're out to sell Blue Ribbon Beer. If beer itself profits, well and good, but that's not the Pabst objective.

Beer is legal in all 48 states although there are some local option counties which do not smile upon the brew. More than 900 stations carry beer advertising at some time during each season. There's hardly a sport that doesn't gain something from beer's advertising, from professional football to ice hockey, partly because of the broadcasts but also because beer is one of the most conscious of all industries of point-of-sale promotion. Estimates are that the beer industry spends four times the amount of money on displays, posters, coasters, and all sorts of printed matter, than any other type

of manufacturer does. Since in most states it's barred at the point of sale from displaying outdoor signs the material goes into the stores, on the bars and tables and walls . . . and it's more often than not tied into the brewer's broadcast program.

Except in local option counties and in a very few stations, beer broadcasting is accepted by practically all broadcasters. The copy must be clean but the brewers wouldn't want it otherwise.

MR. SPONSOR ASKS:

(Continued from page 35)

In fact, Mr. A. L. feels that if we must have commercials he'd rather they'd be musical, provided they are well done.

Just to blow our own horn a little, and that of the Yellow Cab Companies, we've produced a Yellow Cab Jingle that has caught on around the country. From Annapolis, Md., the station manager wrote us, "We don't have your Yellow Cab spot scheduled on our morning all-request record show. But telephone calls come in from listeners regularly requesting this singing ad . . . Local Yellow Cab drivers are peacock-proud of their snappy commercial."

Granted, a few of the singing commercials around grate on listeners' ears, but only because clients have not chosen them with care: care in production, cleverness, and ability to make people remember the name of the advertiser. For instance, from this office comes a jingle-ized version of one of the most sacred of news items—the original musical weather forecasts. They've been tailor-made and popular on stations all over the country with never a complaint of any sort. A clever jingle won't disturb anyone, will please many; but it must be wisely chosen. Irony of it all is that as a radio announcer I have sold products with talking words for many years. Now with my production agency I've found singing words most successful.

CHARLES STARK
Charles Stark, Inc.

LISTENERS "TELL ALL"

(Continued from page 46)

The diary formula has actually gone beyond radio in research usage. It's claimed that it can uncover practically anything any research group desires to know. Diaries are being used to reveal living habits, buying habits, and fashion habits, to mention a few variations of diary-investigated factual information. America is always willing to tell its all to anybody asking who-what-where when-why-how.

"KEEPING UP WITH THE WIGGLESWORTHS"



78

15 MINUTE TRANSCRIBED PROGRAMS

This program, designed for teen-agers or any old-agers, boils down big ideas into simple, human terms, points out the advantage of FREE ENTERPRISE.

LAUGH as Snuffy learns the hard way. Snuffy is the busiest 14 year old with the **BIGGEST IDEAS.**

Write, Wire or Phone.



Harry S. Goodman

19 EAST 53rd STREET at Madison Avenue . . . NEW YORK CITY

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN INST. OF FOOD	Food products	Ask Dr. Tobey	MTWTF 4-4:30 pm	Columbia diamond ring, value \$100	Tell in 25 words or less why housewives prefer products advertised on program	WOR, New York
AMERICAN OIL CO.	Gas, oil, tires	Professor Quiz	Saturday 10-10:30 pm	\$50 cash	Complete in up to 25 words sentence about Amoco product (different weekly). Winner gets \$25 plus \$25 if he included 5 acceptable questions and answers for use on program	ABC
CARNATION CO.	Carnation Condensed Milk	Contented Hour	Monday 10-10:30 pm	Recipe booklet: "Velvet Blend Book"	Free on request to sponsor, Milwaukee	NBC
GENERAL MILLS	Bisquick, Gold Medal Flour, Cheerios	Betty Crocker Magazine of the Air	MTWTF 10:25-10:45 am	Jubilee Baking Recipes	Free for card to sponsor, Minneapolis	ABC
		Hymns of All Churches	MTWTF 9:25-9:45 am	Booklet: "Ten Rules for Getting Results"	Free for card to sponsor, Minneapolis	
HALL AND RUCKEL, INC.	N-Bazin	1280 Club	MTWTF 7:30-7:45 pm	Weekly prizes of lighters, watches; grand prize of wardrobe, diamond ring, portable phonograph, etc.	Write to program guessing identity of "Miss X" and send short product slogan	WOY, New York
ILLINOIS MEAT CO.	Broadcast Corned Beef Hash	Ethel & Albert	TTh 1:15-1:30 pm	Gem wall-type can opener	Send 35c and one Broadcast Hash label to sponsor, Chicago	ABC
KELLOGG CO., AND PROCTER & GAMBLE	Cereals and soap products	Breakfast in Hollywood	MTWTF 9-9:30 am	Wishing Ring	Send wish on postcard to program, Hollywood. Wish read on air wins ring	ABC
KERR CHICKERIES	Baby chicks	News of the Farm	MTWTF 5:45-6:25 am	Booklet: "Poultry Raiser's Guide"	Free on request to program	WOR, New York
LOS ANGELES SOAP CO.	White King Granulated Soap	Frank Hemingway	MTWTF 5:45-6 pm, pst	Complete postwar kitchen; also ABC automatic ironers, dinette sets, electric stoves, silverware, etc.	Complete sentence "I like White King Soap because." Send with boxtop to contest, Hollywood	ABC, Pac. Coast
MAIL POUCH TOBACCO	Kentucky Club tobacco	Fishing & Hunting Club	Monday 10-10:30 pm	Several fine pieces of hard-to-get hunting and fishing equipment	Send unusual story, tip, or question to program. Gift for each item used	MBS
METROPOLITAN LIFE INSURANCE CO.	Insurance	Eric Sevareid, News	MTWTF 6-6:15 pm	First-aid booklet	Free on request to program, c/o local station	CBS
PARTICIPATING	Various	Mr. and Mrs. Music	MTWTF 12-2 pm	Merchandise prizes, monthly grand prize	Complete jingle re "Marriage is a wonderful institution" and send to program	WMCA, New York
PET MILK SALES CO.	Pet Milk	Mary Lee Taylor	Saturday 10:30-11 am	Miniature Pet Milk can charm, free recipe booklets, booklet on baby care	Send label to sponsor, St. Louis	CBS
PETER PAUL, INC.	Almond Joy	Nelson Churchill Views the News	MWF 7:15-7:30 am	\$1,000 cash	Write last line to product jingle, send with product wrapper to program	WNAC, Boston
QUAKER OATS	Aunt Jemima Ready-Mix and Pancake Ready-Mix	Ladies Be Seated	MTWTF 2-2:15 pm	Plastic salt, pepper set	Send 25c and 1 boxtop from either product to program	ABC
RALSTON PURINA CO.	Ry-Krisp, Ralston	Checkerboard Jamboree	MTWTF 12:15-12:30 pm	Wm. Rogers silver-plated cheese spreader	Send label from any Kraft Cheese spread, or wrapper from package of Ry-Krisp, and 25c to Ralston, Wallingford, Conn.	MBS
RONSON ART METAL WORKS	Ronson lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked to program	MBS
SAV-ON-DRUGS	Drugs and toiletries	Wishing Ring	MTWTF 5:05-5:15 pm	Merchandise from store	Contestants identify two musical selections, give reason why they would like to have any two articles in store	KGER, Long Beach, Calif.
SEARS, ROEBUCK & CO.	General merchandise	Enterprise Calling	TTS 6:45-7 pm	Cash prizes	Contestants identify "Mystery Tune"	WBRK, Pittsfield, Mass.
W. A. SHEAFFER PEN CO.	Pens, inks, pencils	Adventurers' Club	Saturday 11:30-12 n	Underwater goggles	Send Skrip boxtop or sales slip and 25c to sponsor, Chicago	CBS
STERLING DRUG (CENTAUR CO. DIV.)	Molle	Molle Mystery Theater	Friday 10-10:30 pm	5 Personna Razor Blades	Send end from Molle package and 25c to sponsor, New York	NBC
TIMKEN ROLLER BEARING CO.	Instructional	Today's Sports Today	MTWTF 6:15-6:30 pm	30-page booklet of 1947 baseball rules	Free on request to Jim Muzzy, WHBC	WHBC, Canton, Ohio
TONI, INC.	Toni Home Permanent	Give and Take	Saturday 2-2:30 pm	Cash and merchandise prizes	In event studio contestants fail, send correct answer to Treasure Hunt question to program	CBS
WESTERN AUTO SUPPLY CO.	Automobile supplies	Circle Arrow Show	Sunday 10:30-11 am	175 Big Bass fishing sets	Obtain entry-blanks, instructions from local W. A. S. stores	NBC
WILLIAMSON CANOY	Oh Henry	Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries" Magazine	Notify FBI and magazine of information leading to arrest of criminal named on broadcast	MBS



KSO
DES MOINES

The Best Buy in Central Iowa

KSO Gives You
Iowa's
Richest Market

In One Package
On One Station

•

Write for availabilities
today!

MURPHY BROADCASTING COMPANY
5000 WATTS-BASIC CBS
Des Moines 9, Iowa

Kingsley H. Murphy
PRESIDENT

George J. Higgins
GENERAL MANAGER

Hoodley-Read Co.
NATIONAL REPRESENTATIVES

MUSIC SPEAKS Everyone's Language

Young or old—men or women—rich or poor—student or teacher—here or there—everyone listens to and understands music.

That is why radio today devotes its greatest time, by far, to the performance of music.

Music is the career of BMI. And BMI's full and clear understanding of the force of music today is conspicuously reflected in the widespread acceptance of its facilities.

BMI music is licensed to 1,675* broadcasters.

*as of July 21, 1947

BROADCAST MUSIC INC.
580 Fifth Ave. New York 19, N. Y.

SELL EMPLOYEES TOO

(Continued from page 47)

hand-winning the war on the assembly line. This use of airtime was, for the most part, promptly dropped with VJ day and very little has been done to impress upon corporations the fact that broadcasting enters the home where there are unemployed workers when black-and-white doesn't.

One large corporation (Yale and Towne Manufacturing Company) discovered this after a disastrous strike which closed their Stamford, Conn., operation for five months (November 7, 1945, to April 5, 1946). Yale and Towne employs 4,000 in its Stamford plant, one out of every five employables in the area. The bad press which stressed absentee ownership and all the negatives of the Y. and T. management created a post-strike situation where over a third of the employees just didn't care to come back to work. They felt they couldn't forget the bad blood that had arisen during the strike and decided to work elsewhere. Yale and Towne felt that they had a good clean plant, a history of satisfactory labor relations which had run for years prior to the strike, and so they decided to use their regular newscaster, Julian Schwartz, to tell their story on WSTC. Yale and Towne had sponsored Schwartz all through the strike but he hadn't taken any sides on the issue and had reported what went on in the town from a completely neutral editorial chair.

Within one year after the fight they have their full complement of employees, having recruited 1,200 employees with the help of radio.

SPONSOR in April noted how Sunoco Products of Hartsville, South Carolina, broadcasts a program called *My Town* over a number of local stations for the sole purpose of selling Sunoco to its own employees. More and more corporations are realizing that loyalty isn't bought by a pay envelope.

Corporations which have employee relations radio plans in the blueprint stage include U. S. Rubber, Todd Shipyards, Procter and Gamble, and General Foods. The first two are expected to sponsor local programs especially directed to their workers while the latter are expected to insert an employee slant in their soap operas occasionally and even in their nighttime entertainment programs.

There are other employers who have similar ideas in the consideration stage. The management-labor relations job is never done—it must be a continuing operation.



PIONEERING SINCE

1942

An established claim
on the
Kansas City Market

for availabilities write

O. R. Wright, Sales Manager
Porter Bldg., Kansas City, Mo.

E. L. DILLARD, GENERAL MANAGER



HOTEL STRAND

Atlantic City's Hotel of Distinction

ATTENTION DELEGATES

We invite all delegates to the National Association of Broadcasters Convention in Atlantic City, Sept. 13th to 18th to make this lovely hotel "Your Headquarters."

Beautifully Furnished Rooms . . . Salt Water Baths . . . Open and Inclosed Sun Verandas . . . Sun Decks atop . . . Cuisine Unsurpassed . . . Garage on Premises . . . Every Facility . . .

Attractive Rates
Make Reservations NOW

Exclusive Pennsylvania
Avenue and Boardwalk

TV

Hooper's confidential video survey for CBS, which was released to the press in part, was so pro-television that the network decided not to release the entire report, despite the fact that sportswise WCBS-TV stood up well in the figures. This to a degree duplicates the figures-locked-in-the-safe policy which followed completion of the N. W. Ayer-Goodyear-NBC TV survey. Sets in use were over 50 per cent during the entire CBS survey

period, and reached as high as 68 during certain programs.

The anti-television camp which tries to explain away the present TV audience with "it's the novelty that gets 'em" found it difficult to account for a sponsor-recognition figure of 75 per cent for one program and an average of 6.2 viewers per viewing set. Regardless of the fact that few people in radio are anxious for TV to grow too fast until networking is an accomplished fact the medium is developing faster than any other in the history of advertising.

The third Washington station (the *Washington Star's* WTVW) promises to be on the air in October but January 1 is probably a closer estimate. The latter date also is a fair guess for Baltimore's second TV outlet, WMAR. Although

promised for "some time this fall" Philadelphia's WFIL-TV, Fort Worth's KCPN-TV, Richmond's WTVR, Cleveland's WEWS, and Milwaukee's WTMJ-TV will be lucky to be on regular schedules by February 1948.

With GE in actual television set production now it's expected that Schenectady's WRGB may go commercial in March 1948 if not before. Commercial operation will mean better pay for the staff and a professional approach to the program job, which has been handled on an experimental basis up to this time.

TV is still somewhat worried about producing direct sales and will continue to be worried about that until there are enough receivers in use to deliver millions of viewers — although millions are not a necessity for profitable visual broadcast advertising.

FM

Of greatest FM interest to the Federal Communications Commission engineers in the past few weeks has been the new FM Pilotuner. FCC'ers have had the tiny unit under the toughest tests they know of and while they are not ready to give it a special governmental blessing, there has been less talk of another shift in FM channels since the set has been available.

In New York the Pilotuner was shown to the consumer and trade press by the manufacturer, Pilot Radio Corporation, under no special auspices. In Washington the presentation had the blessing of WGAY-FM, WINX-FM, and WWDC-FM. Most other presentations will be

made under station sponsorship because FM may find its first real consumer acceptance through the introduction of the low-priced Pilotuner.

Typical of conditions all over the nation during the summer (only more so) is the high degree of hot weather static which makes listening virtually impossible even a few miles out of town for some stations. Recently some men living at Indian Head, Md., 25 to 30 miles south of the District of Columbia, sent a spokesman up to see Ben Strouse, manager of WWDC. They were baseball fans and they couldn't hear the night games over WWDC in their homes. The spokesman presented a petition bearing 92 signatures. Mr. Strouse was sorry but he told them he was not the FCC and he couldn't extend the night service range of the AM station. However he suggested that the spokesman borrow one of the station's FM sets and listen to the games over WWDC-FM. He and 25 others listened to the next game on the borrowed set. Result, the spokesman bought the set he had borrowed and

decided to become an FM radio dealer.

On July 15 WQXQ, FM sister station of WQXR, New York started on a full-time schedule, transmitting all the programs heard over the AM station. WQXR is the first standard broadcast station to make all its programs available to FM listeners. It is continuing to broadcast on the old FM band as well as the new to give 100 per cent service to FM'ers. This move is a forerunner of what is expected to happen on all AM stations that have FM affiliates, when union musical problems are overcome.

Advertising agency inquiries on availabilities on FM stations, which were noted last month in the *Fall Facts* edition of *SPONSOR*, started turning into business in July when Young & Rubicam bought *Report to the People*, a Monday-through-Friday 6:30-7 p. m. program on WFMZ, Allentown, Pa. The program started August 4 and will be under active supervision to test the efficacy of the campaign. The station feels that the program will produce and wants to prove its results to all who use the air to advertise

FAX

When no scheduled television programs are on the air accidental viewers late at night or in the wee hours are apt

to see pages and pages of designs moving across their receiver screens. If it were possible to stop them long enough to see one frame (30 complete pictures [frames] are seen on a video receiver in one second) they would see a page of type broadcast by RCA in its experiments with ultrafax on the regular television wave band.

American Type Founders are said to be developing a type face that will be clearer than any existing now when transmitted into the home via FAX.

First special advertising for FAX is being prepared experimentally by one of the top agencies in New York. They will use it in private transmissions for staff and a limited number of clients. The feeling in the little group working on the idea is that FAX will be able to do a job that neither sound nor visual broadcasting will accomplish . . . to quote one of the copy men on the project: "It's fun, but if it works, what it's going to do to present advertising concepts won't be fun."

SPONSOR



SPEAKS

Let's Start Selling Radio

Broadcasting can and does work sales magic—but it requires someone to spread the word—to spread the word without personal aggrandizement. Even Aladdin had to rub his lamp before the hard-working genie materialized and produced miracles.

With few exceptions all network advertising and most station advertising is devoted to telling how good the individual network or station is, with very little attention to the efficacy of the medium.

Newspapers have a highly-paid promotional man whose one job is to sell

newspaper advertising—not just advertising in a particular publication. The magazines have elaborate plans to sell the "slick" printed entertainment in a high-powered direct-to-advertisers manner. Outdoor advertising has spent literally millions selling the field.

Only broadcasting has relegated its biggest job to a minor position. The NAB Bureau of Broadcast Advertising does the best job it can with limited personnel and even smaller budget. The number of big advertisers who have been approached and sold the institution of broadcasting can be counted on the fingers of one hand.

Sponsors want the facts of broadcasting. SPONSOR is doing its best to carry the facts to them but no trade paper can do the job alone. The industry just has to realize that while NAB spends 80 per cent of its time settling intra-industry problems, the medium may shrink because the broadcast facts of life aren't being sold medium-wise. It's time that consideration of selling broadcast advertising gets out of the committee. Sponsors must be educated to the fact that broadcasting is not a one network medium; it's a 1600 station field.

Enter Pressure Groups

On July 15 LaRoche & Ellis, Inc., paid for a full page in the *New York Times* to tell the story of The Advertising Council. The ad was a "busy" piece of copy which left a confused impression among advertisers and

agencies on what it was supposed to accomplish. The confusion was a matter of layout, art, and wordage. It was also a matter of opinion since what moves one man slows down another. Not a matter of opinion was the final appeal. Advising the public to write to The Advertising Council for prepared advertising and radio fact sheets on the current problems with which the Council is concerned, the ad said:

"Take this material to business firms, radio stations, newspapers. Ask them to contribute some of their advertising to these problems so that your community will be informed, aroused. Let's speed up Democracy!"

Thus was opened the door for pressure groups to descend upon hundreds of advertisers, radio stations, magazines, and newspapers for free time or free space. Broadcasting during the war worked with The Advertising Council, giving millions of dollars in time and talent for the purposes which were cleared through the Council. It continues to give thousands of dollars in time monthly to fight the problems of Peace. It's vicious to ask the public to bring pressure to bear on business and advertising for more contributions of the very thing by which they live.

Chet LaRoche, President of LaRoche & Ellis, ought to know better. There's no question but that the appeals advocated by the Council are worthy. That is not the point. Pressure groups start out asking for time for causes everyone agrees upon. That's only the beginning. Once you start anything like this there is no end . . . for advertising.

Applause

LOCAL PROGRAM INSPIRATION

Chesterfield, which has frequently been cited this year for energetic promotion of its broadcast programs, once again rates deep bows. As a matter of record the applause goes directly to B. F. Few, vp in charge of advertising for Liggett & Myers Tobacco Company, for he is the man back of Chesterfield's buying local hour shows throughout the country. Some are disk jockeys—some are personality shows—all are local—all are station-built. Under instructions from Few, the ad-agency, Newell-Emmett, buys the programs which Few has checked and heard personally—and tells the stations that the client wants nothing changed. The station runs the program; the agency supplies the commercials.

This has done a great deal to inspire good local programming on the stations involved, and some not involved, who

hope to build a program that the A-B-C cigarette will buy.

Supplying the program blood (cash) at the local program level is one way to insure a healthy medium in which to advertise.

BREAKING THE FM BOTTLENECK

What FM broadcasting has needed for the past few years is a good low-priced FM radio receiver. Zenith was the first to promise such a set in quantity but their assembly line just hasn't produced. During July Pilot Radio (they started in business in 1908 selling parts) presented the Pilotuner, an FM tuner that can be attached to any radio set from a midget to a giant combination radio phonograph. The Pilotuner just tunes the stations and delivers the FM signals to the audio side (the sound-reproducing part of a

broadcast receiver) of any set. The tonal range is never any better than the regular AM receiver but the program comes into the home static-free—the standard (AM) set owner doesn't have to purchase an entire new radio to hear noiseless entertainment.

The Pilotuner is small but efficient and what's more important it costs \$29.95 at retail, less than most standard table models. It's been field tested and proved better than adequate. Pilot, having made two errors in building FM full-size sets (they recalled a few thousand and they had sold which turned out to be unsatisfactory) have now delivered what prospective FM sponsors wanted to see—something in the mass price range. It's going to force other manufacturers who have been talking low-priced sets into action. It looks as though Pilot has broken the bottleneck.

THERE'S POWER IN NUMBERS



WINS NOW 50,000 WATTS

Over the most densely populated area of New York City, WINS now has a clear, powerful directionalized daytime signal equivalent to 240,000 watts non-directional.

With its five-fold increase in power, WINS for the first time will deliver to metropolitan New York listeners a signal thoroughly comparable with the very best now available in that market.

And even though daytime power goes up, no immediate rate increase is contemplated. Any rate adjustment either up or down will, in the future as in the past, reflect our long standing over-all company policy of selling a demonstrated listening audience at the lowest possible cost-per-listener consistent with sound and constructive operation.

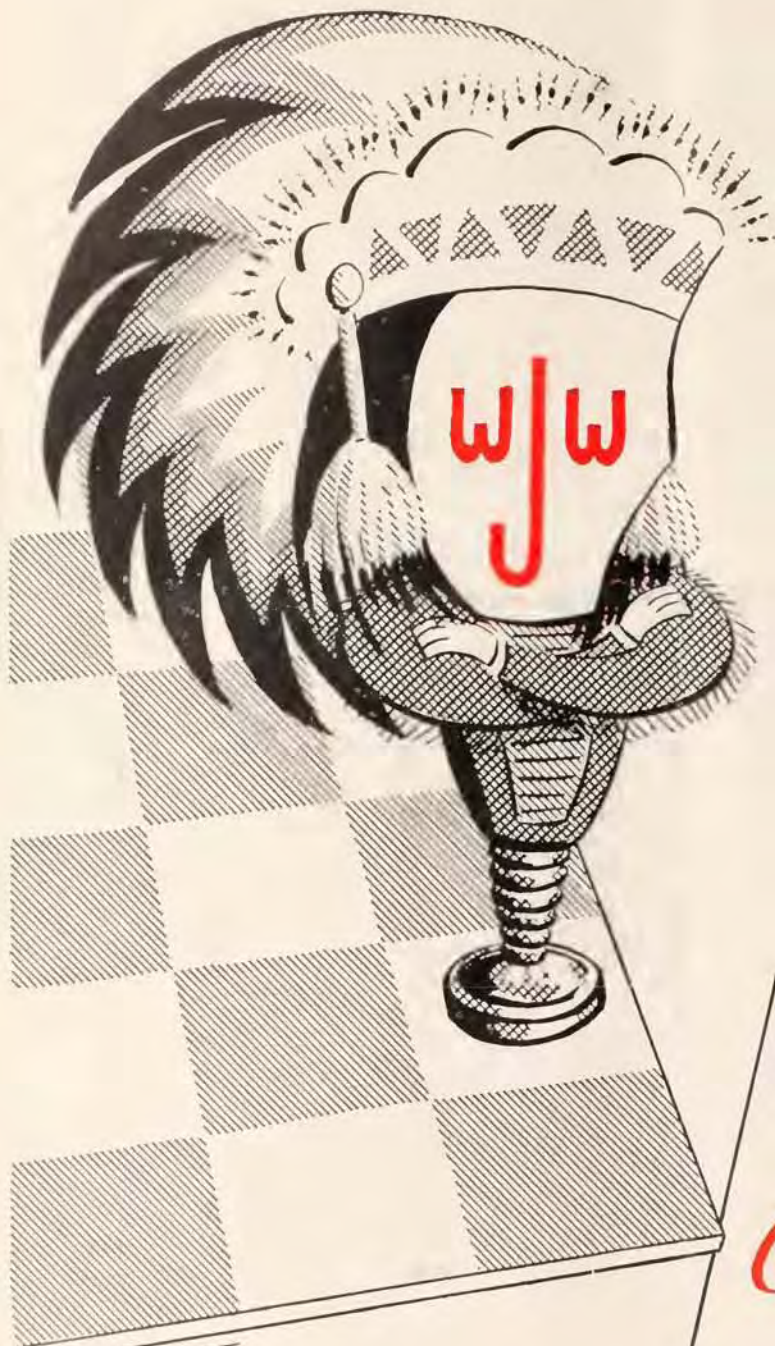


CROSLY BROADCASTING CORPORATION

WINS
NEW YORK

your **Best Move** for...

*Greater
Sales!*



Here's a good move for you. Use Cleveland's Chief Station and win bigger sales!

Cleveland listeners have made their move. The recent Cleveland Press Radio Poll gives WJW more firsts in listening popularity than any other Cleveland station.

Now . . . for increased sales and greater profits . . . it's your move!



WJW delivers more daytime listeners per dollar than any other Cleveland station.

BASIC
ABC Network
CLEVELAND, O.

WJW

850 KC
5000 Watts
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

Scanned from the collections of The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

This file including all text and images are from scans of a private personal collection and have been scanned for archival and research purposes. This file may be freely distributed, but not sold on ebay or on any commercial sites, catalogs, booths or kiosks, either as reprints or by electronic methods. This file may be downloaded without charge from the Radio Researchers Group website at <http://www.otrr.org/>

Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.